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MURRAY A MONSTROUS MISTAKE

Two trades and $40 million for Eagles to move up eight slots. 42

Philly cop ambushed by ISIS fan testifies. 4

Judge allows end of Sandusky's charity. 4

SPRING ARTS GUIDE

Ditch your puffers and Netflix-and-chill nights. Now that the city is coming out of hibernation, get out there and take on the cultural checklist we've curated just for you.

19-35

ALL IMAGES ISTOCK

3 THINGS YOU NEED TO KNOW

APPLE 'RAISED TECHNOLOGICAL BARRIERS'

The U.S. Justice Department on Thursday said Apple Inc's (AAPL.O) rhetoric was "false" in a high-profile fight over the government's bid to unlock an encrypted iPhone belonging to one of the San Bernardino shooters. Last month, the Federal Bureau of Investigation obtained a court order requiring Apple to write new software and take other measures to disable passcode protection and allow access to shooter Rizwan Farook's iPhone. Apple has not complied. It said the government request would create a "back door" to phones that could be abused by criminals and governments, and that Congress has not given the Justice Department legal authority to make such a demand. Apple has also attacked the FBI investigation as "shoddy" and portrayed itself as "the primary guardian of Americans' privacy," federal prosecutors said in a court filing on Thursday. REUTERS

ISLAMIC STATE DEFECTOR LEAKS SUPPORTERS

2 A disillusioned former member of Islamic State has passed a stolen memory stick of documents identifying 22,000 supporters in over 50 countries to a British journalist, a leak that could help the West target Islamist fighters planning attacks. Leaks of such detailed information about Islamic State are rare and give Britain's spies a potential trove of data that could help unmask militants who have threatened more attacks like those that killed 130 people in Paris last November. A man calling himself Abu Hamed, a former member of Islamic State who became disillusioned with its leaders, passed the files to Britain's Sky News on a memory stick he said he had stolen from the head of the group's internal security force. On it were enrolment forms containing the names of Islamic State supporters and of their relatives, telephone numbers, and other details such as the subjects' areas of expertise and who had recommended them. REUTERS

'DRAFT RYAN' GROUP HALTED BY PAUL RYAN

3 House Speaker Paul Ryan's political operation sent a cease-and-desist letter Thursday to a group that is trying to draft him as a Republican presidential candidate, urging it to halt its activities and warning of legal risk. With establishment Republicans desperately searching for a way to stop real estate businessman and former reality TV personality Donald Trump's march toward the nomination for the Nov. 8 presidential election, Ryan's name has been mentioned as an alternative. But he has said he does not want to run for president this year and has disavowed the Committee to Draft Speaker Ryan group. The organization has continued attempts to collect 1 million signatures on an online petition to draft Ryan, arguing that the very definition of a draft movement is to encourage a reluctant participant to join. REUTERS

Wal-Mart employees working on Thursday. CHARLES MOSTOLLER

Wal-Mart, Sam's Club, give workers one-time pay raise

Calling it the largest, single-day, private-sector pay increase ever, Wal-Mart and Sam's Club give employees pay bump from average of $12.98 to $13.31 an hour.

JENNY DEHUFF
@MetroPhilly
letters@metro.us

More than 7,000 Philadelphia-area Wal-Mart and Sam's Club employees received a pay bump Thursday, as part of what the company is advertising as the largest, single-day, private-sector pay increase, ever.

The new, average wage for full-time Wal-Mart associates in Pennsylvania is now $13.31 an hour, up from $12.98 an hour.

Lateysha Black, from Southwest Philadelphia, has been a sales associate on and off for the Wal-Mart on Christopher Columbus Boulevard in South Philly for about six years. She said she was thrilled the company threw a barbecue Thursday for its employees and hopes she can parlay this raise into something more.

"For me, it came on time," she told Metro.

"It helps me support myself. I feel good about it. Pretty much everybody was celebrating today and I think everybody was on the same page," said Black.

Black said this bump in pay, though small, helps her support her dream of wanting to open up her own online boutique selling skirts and dresses in Philadelphia.

According to a press release issued Thursday by the company, the pay increases are part of the company's two-year, $2.7 billion investment in higher pay, better training, clearer career paths and educational opportunities for its workers. The total investment totals $66.5 million in Pennsylvania.

In addition to their bonuses, Wal-Mart associates are now eligible for quarterly cash bonuses based on their performance.

In February of last year, MarketWatch slapped Wal-Mart with the worst-rated department or discount store in recent years. In 2011, 2012 and 2013, Wal-Mart was reportedly the single lowest-scoring department and discount store on MarketWatch's list — a significant departure from 10 to 15 years ago when the store ranked much higher.

"To be honest, it's actually better — you feel more enthusiastic to go into your job. I want to help," said Khalil Sumler, a manager in the electronics department in the same Christopher Columbus Boulevard Wal-Mart location.

Sumler said he started off in 2010 in a Dover, Del. Wal-Mart as a stocker, then transferred to Philadelphia in 2012 and worked his way up the chain of command.

"You feel like you're getting paid what you're worth. It gives you more of a sense of pride in your work ethic, and it feels good to actually see Wal-Mart paying attention to its associates. It's good to see they're trying to get back to that," he said.

> *"It helps me support myself. I feel good about it. Pretty much everybody was celebrating today and I think everybody was on the same page."*
>
> Lateysha Black

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Police shooting suspect claiming ISIS link to be held on all charges

Archer's mother told the Philadelphia Inquirer he said he had been hearing voices after he suffered concussions playing football.

ALL PHOTOS REUTERS

A Philadelphia police officer ambushed by a man who claimed allegiance to Islamic State took the witness stand on Thursday to describe being shot through the open window of his cruiser in a chilling attack caught on video.

Officer Jesse Hartnett told a Pennsylvania judge that Edward Archer fired several times through the window of his patrol car but he used his arms to shield his head.

"After he leaves the vehicle, I sit up and assess myself," Hartnett said. "The blood is pooling in my lap at this point."

Pennsylvania Common Pleas Court Judge William Austin Meehan found on Thursday that there was enough evidence to hold Archer for trial on charges of attempted murder and aggravated assault in the Jan. 7 shooting.

Video footage released by police after the shooting showed Archer, dressed in a white gown, running toward Hartnett's cruiser firing several bullets then sticking the gun inside the window before running away.

Hartnett, 33, described crouching toward the center of the front seat as he shielded his head with his left arm. A bullet pierced his elbow. Unable to use his arm to open the door, Hartnett said he kicked the door open and returned fire, hitting Archer in the buttocks.

Archer, 30, had no visible reaction to the proceedings, and investigators say he has said little aside from his declaration that he shot the officer in the name of Islamic State.

The extent of his actual connection to the group, which controls parts of Iraq and Syria, and has claimed for responsibility for apparently random attacks in the United States and Europe, remains unclear.

His formal arraignment is set for March 31.

In January, Archer's mother told the Philadelphia Inquirer he said he had been hearing voices after he suffered concussions playing football.

A relative told Reuters soon after the shooting that Archer had come back "hardened" in his faith after trips to Saudi Arabia and Egypt.

Around the neighborhood where the shooting occurred, Archer was known as a pious man who organized flag football matches among Muslims. REUTERS

Edward Archer

Jesse Hartnett

Former Penn State assistant football coach Jerry Sandusky leaves court after being sentenced in his child sex abuse case on October 9, 2012 in Bellefonte, Pennsylvania. GETTY IMAGES

Pennsylvania judge allows end of Jerry Sandusky's Second Mile charity

A Pennsylvania judge on Thursday approved the dissolution of The Second Mile, a charity for disadvantaged youth that prosecutors say founder Jerry Sandusky used to find his child sex abuse victims.

The ruling by Judge William Moran in Centre County Orphans' Court turns over the organization's remaining assets, about $750,000, to Attorney General Kathleen Kane's office, Kane's spokesman Jeffrey Johnson said.

If no claims are made against the funds within 120 days, the funds will be distributed to other charitable endeavors, Johnson said.

The Second Mile shut down amid the Penn State child sex abuse scandal involving Sandusky, 72, a former assistant football coach who was convicted of being a serial child molester who had attacked his victims between 1994 and 2009. He is now serving 30 to 60 years in prison.

Sandusky founded the charity in 1977 for at-risk children. His molestation victims were children he met there, and some of them testified against him at his 2012 trial.

Three other former Penn State officials were accused of covering up the abuse by Sandusky, some of which took place on campus in the football locker room showers. Ex-Penn State President Graham Spanier, former athletic director Timothy Curley and former university vice president Gary Schultz are charged with child endangerment and failure to report suspected child abuse. REUTERS

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KENNEY IS ALL TALK, NO WALK ON PROTECTIONS FROM COP MISCONDUCT

ERNEST OWENS

The Ernest Opinion

Award-winning multimedia journalist Ernest Owens is a keen observer of social, LGBT and race issues in Philadelphia. Follow him @MrErnestOwens

"If mayor, stop-and-frisk will end in Philadelphia, no question," then mayoral candidate Jim Kenney told voters last April as he began to secure a huge victory over his black challenger, state Sen. Anthony Williams.

Flash forward to last month where the newly elected mayor now tells the press, "Pedestrian stops were going on long before Mayor Nutter placed an emphasis on 'stop-and-frisk' as a crime-fighting strategy. What we're doing now is building upon and continuing to strengthen the police department's efforts to ensure that all pedestrian stops are constitutional and applied as fairly as possible across demographic groups."

So in other words — Kenney, who also told us how ineffective such police measurements were — is continuing the practice he said he would end.

As a young black man in Philadelphia, I feel betrayed. I didn't vote for him, but it still feels like a slap in the face to the many who switched their positions in order to do so. As one who was beginning to slowly drink the Kool-Aid of a man who took very hard positions as a candidate on improving police/civilian relations — this is backward.

Across the board, stop-and-frisk has been proven to target men of color at a higher rate than other groups and have been found 87 percent ineffective in finding any possible criminal involvement from those who have been stopped. In other words, it's an easier legal way to racially profile than to actually prevent tough crime.

Our mayor knows this, and yet allows for more nuances in said practice. But this wouldn't be as detrimental to vulnerable members of the community if not shown so explicitly in the current proposed city budget.

Last week, as many applauded Kenney's annual budget address in City Council, nothing was said about aiding the Philadelphia Police Advisory Commission that would help improve oversight in such matters pertaining to stop-and-frisk. The mayor in the past has told the press that he would like to see the budget for the commission to increase by $1.5 million in the next three years – but how does that happen when only a new staffer was the only added gain this go-around?

A lackluster backtracking of stop-and-frisk practices and an underfunded commission to hold such issues accountable is a backstabbing to those who put their faith in this mayor to ensure more police protocol.

Adding a proposed $550,000 to the budget for the police department to wear body cameras is admirable, but not when civilians lack a way of properly holding the police accountable.

Political talking points won't save another life from being racially profiled in this city. Failed promises won't ensure the safety of young black men such as myself.

Do better Kenney, or forget many of the votes you won last election.

BRIEFS

Police beef up Center City security one day after youth brawls

A heavy police presence was seen in Center City Thursday, a day after approximately 600 teens gathered in Dilworth Park and altercations broke out over school rivalries.

But just 24 hours later, Dilworth Park and 15th Street around the City Hall SEPTA station were peaceful – perhaps due to the approximately 100 bike cops in the area.

Capt. Ray Convery of the 9th District said police presence was beefed up to 10 times the normal detail to prevent any further disturbances.

"We do have some issues once in a while, its not every day, but maybe once in a week, we'll have one of the area high schools mad at another area high school," Convery said. "Wednesday was an aberration. Students from three different schools were planning to fight. We had 600 young adults here."

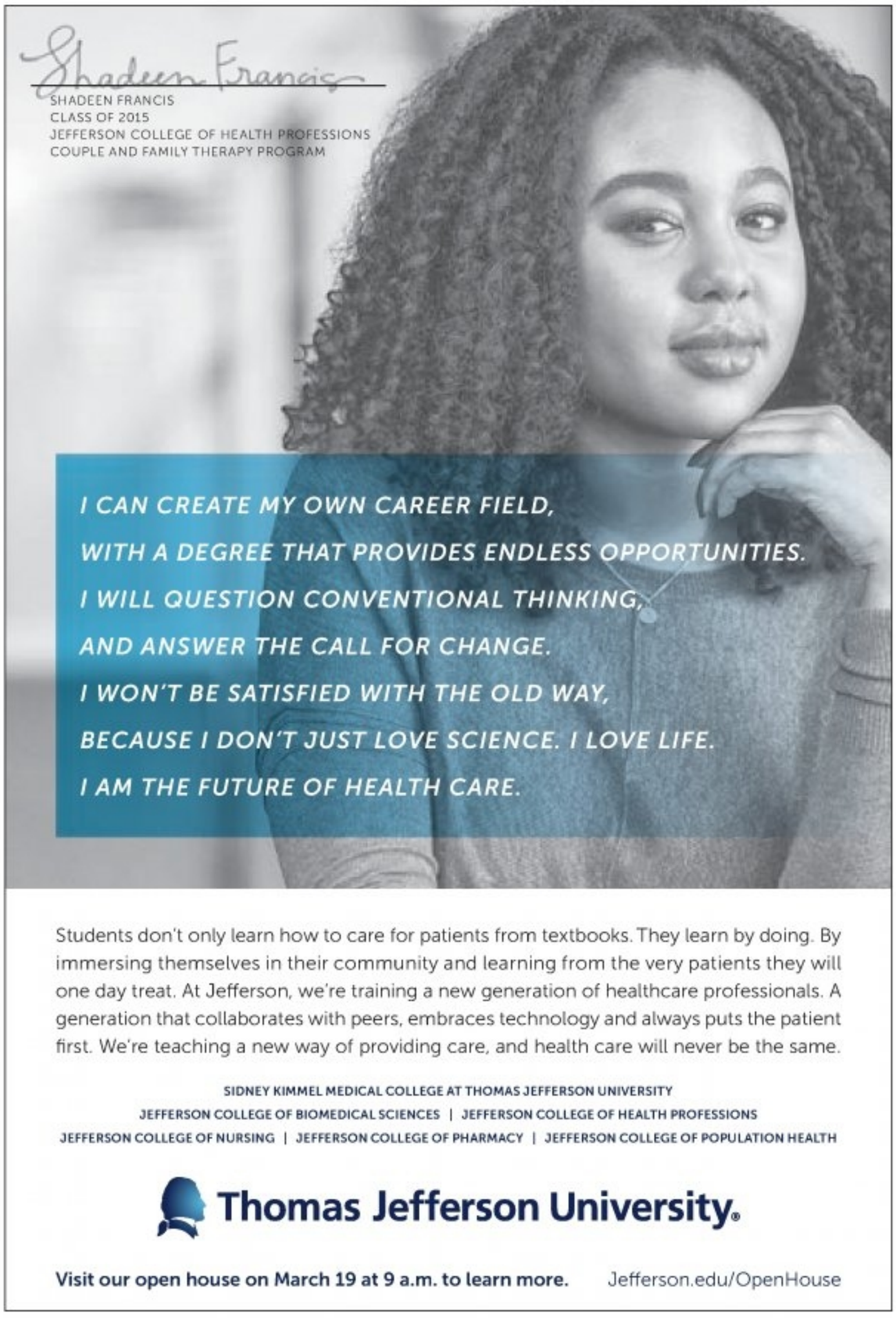
Six teens — two girls and four boys — were arrested on Wednesday afternoon due to various flare-ups of violence.

Convery said he is working with schools and SEPTA to reduce the hours of student SEPTA passes, which currently function daily until 7 p.m., giving youths ample time to visit Center City after school before heading home.

"A lot of the kids are just down here to spend the afternoon, which we don't mind," he said. "When they come down here to disrupt, that's when we're not going to allow it."

Convery said the future police presence in the area will vary depending on whether disturbances in the area continue.

"These kids are off the hook," said Joseph Mitchell, 49, while sitting in Dilworth Park preparing to go to work on Thursday. "They need to see the cops' presence. If they weren't here, they'd probably be fighting right now." SAM NEWHOUSE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Edward R. Kirby, left, and Edward A. Kirby, right.

Father-son duo charged in insurance fraud scheme

Prosecutors claim the men killed an ill family member so they could cash in on fraudulently obtained insurance policies.

JENNY DEHUFF
@MetroPhilly
letters@metro.us

A crime described by the district attorney as "just pure evil" has landed a father and son in jail for allegedly poisoning the frail patriarch of their family with methadone pills in order to cash in on a hefty — and fraudulent — life insurance policy, District Attorney Seth Williams announced Thursday.

According to a presentment handed down Thursday, the father-and-son duo of Edward R. and Edward A. Kirby killed an ill family member so they could reap the rewards of 10 fraudulently obtained insurance policies.

The Kirbys are charged with drug delivery resulting in death, criminal conspiracy, criminal homicide, 23 counts of insurance fraud, 13 counts of identity theft, five counts of theft by deception and 34 counts of forgery.

Court papers showed that the Kirbys hatched the plot sometime in 2013 when they realized the victim, George Kirby, was essentially homebound and had developed a tolerance and addictive craving for strong medications. He reportedly had a history of drug abuse. Medical records showed George Kirby, 67, was being treated for pain, chronic obstructive pulmonary disease (COPD) and a heart condition. He was on oxygen 24 hours a day and rarely left his home in the Frankford section of Philadelphia, where he was living at the time with his 84-year old caretaker aunt.

George's son, Edward R. Kirby, 60, also reportedly had a history of drug abuse. For some time, his son, Edward A. Kirby, had fraudulently obtained 10 life insurance policies under the guise of George Kirby so he could collect more than $100,000 in benefits. Williams said he would submit insurance policy applications, falsify documents and forge signatures and use an IP Relay System over the Internet, which is designed for those who are speech and hearing impaired, so that the person on the other end could not recognize his 35-year-old voice.

One day in the month before George Kirby died, during a three-way phone conversation between Edward R. Kirby, Edward A. Kirby and Nicholas Kirby, George Kirby's son, Edward R. Kirby thought Nicholas had hung up. Instead, Nicholas reportedly overheard the following:

"Go down there and kill him. Make it look like an accident. Just put a pillow over him and smother him … the quicker you do this, the quicker we can get the money," Edward A. Kirby allegedly said.

That's when Nicholas Kirby called the cops.

Williams said that one month later, Edward R. Kirby delivered a bottle of 50 methadone pills to George Kirby, and one way or another, George ingested them, and was found dead the next day.

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Pennsylvania families win $4.2 million damages in fracking lawsuit

The victim describes it as "an exhausting 6½ years."

A federal jury ruled on Thursday that Cabot Oil & Gas Co. must pay more than $4.2 million in damages to two families in northeastern Pennsylvania who said the company's fracking operations contaminated their ground water.

Six jurors in federal court in Scranton awarded $1.3 million each to Scott Ely and Monica Marta-Ely, a married couple in Dimock. Each of their three children received an award of $50,000.

A second couple, Ray and Victoria Hubert, also of Dimock, about 32 miles south of Binghamton, New York, each received $720,000, and their daughter Hope was awarded $50,000.

"This has been an exhausting 6½ years," Scott Ely said after the verdict.

He said Cabot fought hard and "boxed them in," limiting the evidence his pro bono attorney, Leslie Lewis, could introduce, or what Ely could say in testimony.

"They are an arrogant company that bullies their way to what they want," Ely said. "If they had just done the right thing, it would have been so much easier for them."

Cabot spokesman George Stark said the company was surprised by the verdict, and again asserted there was no evidence linking contamination of the Ely and Hubert wells to their fracking operations.

"Cabot will be filing motions with the court to set the verdict aside based on the lack of evidence as well as conduct of plaintiff's counsel calculated to deprive Cabot of a fair trial," he said.

The Elys and Huberts were the last of more than 40 families who had sued Cabot. They alleged that their water was contaminated with methane gas after the company began using the process of hydraulic fracturing, or fracking, to extract gas from underground shale formations near Dimock in 2008.

The other families settled with the company in 2012.

"We haven't had clean water since he was in kindergarten," said Monica Marta-Ely, referring to her 13-year-old son, Jared, before the trial began.

The family's lawyer, Lewis, accused Cabot of "reckless disregard" for the families' safety.

Dimock gained notoriety in the 2010 documentary "Gasland" by Josh Fox. It showed local residents lighting their tap water on fire because of the high amount of methane it contained.

Stephen Dillard, a lawyer for Cabot, argued in court that the methane occurred naturally and was not caused by the company's drilling operations. He contended that the ground water, while aesthetically displeasing, was safe to drink. REUTERS

Fracking in Bradford County, Pennsylvania on May 9, 2012. Hydraulic fracturing for natural gas has been controversial, and more communities have become to see the environmental and health issues related to tracking as outweighing the economic benefits. GETTY IMAGES

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RACE FOR THE WHITE HOUSE

TRUMP AT THE GATES

Lay into the drums, fire up the guitars and let the first riffs of Zeppelin's "Immigrant Song" rip across the land. By this time next week, the Republican nominating process could be a smoking ruin. The delegate count says Donald Trump's marauding hordes are already storming the walls of the Republican castle.

Sure a desperate surge by Ted Cruz might repel the attack. Or maybe twin charges by Marco Rubio in Florida (where he trails Trump) and John Kasich in Ohio could push the whole fight to a contested convention, where the GOP gray hairs could throw a sack over Trump's head. But none of that looks likely now.

Instead, the New York billionaire is roaring from state to state, slaying his challengers and dragging their dead campaigns behind like Conan. (The barbarian, not the comedian. Well, OK, maybe both.) The brutal efficiency of his assaults has made the Republican Old Guard look less like worthy foes than a bunch of terrified villagers — cowering at the sound of hooves.

Many Democrats have surveyed the carnage across the aisle with great satisfaction and not a little schadenfreude. Not only have they enjoyed the supreme discomfort of Republican leaders, the situation has also given them something to focus on beyond their own front-runner's troubles. Yes, Hillary Clinton still seems to be dispatching the usually polite Bernie Sanders, but she is doing it so slowly even some of her fans are worrying about her ability to match steel with the raging warrior of Fifth Avenue.

And they should worry. Trump is drawing in legions of new voters; battalions of angry folks who can fundamentally change the math of the general election. Remember in 2012, only about 62 percent of the people who could have voted in this country did so. If Trump is the candidate and he keeps tapping into the remaining 38 percent, watch out. The minority vote? Forget it. It matters, but the Dems had that sewed up last time and there is too little room for growth in this cycle. The base? Forget that too. The faithful are already onboard for the Dems. And don't even mention the polls showing how Trump might lose in the general. Trump has been smashing expectations like pottery.

If this election keeps playing out as it has, the Democratic Party will almost certainly need reinforcements — new blood to carry the fight to a victory. The problem is, right now it looks like Trump is sharpening his sword and aching for the next battle to begin. Cue the Led Zep. Ah ah ah – ah.

TOM FOREMAN

Opinion

CNN's Tom Foreman is the author of the new book "My Year of Running Dangerously."

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Obama, Trudeau mark better Canada ties with climate, trade accords

President Barack Obama and new Canadian Prime Minister Justin Trudeau on Thursday ended a frosty period in bilateral ties by agreeing to tackle climate change and strive to settle a long-lasting trade dispute over Canadian softwood lumber exports.

The neighboring countries are traditionally close but relations had soured under former prime minister Stephen Harper, who hectored the White House in a failed bid to push through U.S. approval for the Keystone XL oil pipeline.

Obama and Trudeau, whose Liberals came to power last November promising better cooperation with Washington, pledged joint steps to fight global warming, including cutting methane emissions from oil and gas operations.

President Barack Obama and Canadian Prime Minister Justin Trudeau GETTY IMAGES

The countries committed to cutting emissions of methane by 40 to 45 percent below 2012 levels by 2025, to take steps to fight climate change in the Arctic, and to speed development of green technologies.

They also told officials to look for solutions to a lengthy dispute over exports of Canadian softwood lumber, as well as promising to make it easier for goods and people to cross the long shared border.

"I am grateful that I have him as a partner. ... When it comes to the central challenges that we face, our two nations are more closely aligned than ever," Obama told a news conference after talks with Trudeau.

"The president and I agree on many things including, of paramount importance, the direction we want to take our countries in to ensure a clean and prosperous future," said Trudeau.

In another sign of friendlier bilateral ties, Trudeau invited Obama to address the Canadian Parliament this year.

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How a hacker's typo helped stop a billion-dollar bank heist

A spelling mistake in an online bank transfer instruction helped prevent a nearly $1 billion heist last month involving the Bangladesh central bank and the New York Fed, banking officials said.

Unknown hackers still managed to get away with about $80 million, one of the largest known bank thefts in history.

The hackers breached Bangladesh Bank's systems and stole its credentials for payment transfers, two senior officials at the bank said. They then bombarded the Federal Reserve Bank of New York with nearly three dozen requests to move money from the Bangladesh Bank's account there to entities in the Philippines and Sri Lanka, the officials said.

Four requests to transfer a total of about $81 million to the Philippines went through, but a fifth, for $20 million, to a Sri Lankan nonprofit organization was held up because the hackers misspelled the name of the NGO, Shalika Foundation.

Hackers misspelled "foundation" in the NGO's name as "fandation," prompting a routing bank, Deutsche Bank, to seek clarification from the Bangladesh central bank, which stopped the transaction, one of the officials said.

There is no NGO under the name of Shalika Foundation in the list of registered Sri Lankan nonprofits. Reuters could not immediately find contact information for the organization.

Deutsche Bank declined to comment.

At the same time, the unusually high number of payment instructions and the transfer requests to private entities — as opposed to other banks — raised suspicions at the Fed, which also alerted the Bangladeshis, the officials said.

The details of how the hacking came to light and was stopped before it did more damage have not been previously reported. Bangladesh Bank has billions of dollars in a current account with the Fed, which it uses for international settlements.

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For US seniors, health care quality is all over the map

Seniors living in Manhattan spend an average of nearly 25 days a year at doctor visits or at a hospital. But in Lebanon, New Hampshire, contact with the health care system is far lower — just 10 days on average.

New Yorkers probably are not that much sicker than their New England neighbors. Instead, the statistic reflects the wide variation in the way healthcare is delivered to older adults around the United States.

The Dartmouth Institute for Health Policy and Clinical Practice recently issued a report card on how the United States provides health care to seniors by region. Using Medicare enrollment and claims data from 2012, the report compares regions on such factors as where seniors spend the most time with doctors, where they are most likely to be hospitalized, or be subjected to unnecessary tests or risky medications.

The report also points to ways seniors — or children helping to care for elderly parents — can navigate the health care system to receive better care. The research is being used to discover whether best practices are being used — and where. The answers vary widely across the country.

Consider the following high and low measurements:

In York, Pennsylvania, 73.4 percent of seniors had a primary care physician as their predominant health care provider who coordinated all their care, compared with just 42.6 percent in Metairie, Louisiana. The national average was 56.9 percent.

Research has shown that regions with a greater proportion of care provided by primary care physicians tended to have lower costs, higher quality, and lower rates of avoidable hospitalizations.

In Clearwater, Florida, 26.1 percent of seniors had an annual wellness checkup, compared with just 1.2 percent in Meridian, Mississippi. Under the Affordable Care Act, all Medicare enrollees are entitled to a free annual preventive check-up, which includes personalized prevention planning, an assessment of a patient's functional ability and a review of a person's risk factors for depression. REUTERS

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'Hearts are in pieces' five years after tsunami hits Japan

Japan on Friday mourns the thousands who lost their lives in a massive earthquake and tsunami five years ago that turned towns to matchwood and triggered the world's worst nuclear disaster since Chernobyl in 1986.

The nine-magnitude quake struck offshore on a chilly Friday, sparking huge black waves along a vast swathe of coastline and killing nearly 20,000 people.

The tsunami crippled the Fukushima Dai-ichi Nuclear Plant, where meltdowns in three reactors spewed radiation over a wide area of the countryside, contaminating water, food and air.

More than 160,000 people were evacuated from nearby towns. Around 10 percent still live in temporary housing across Fukushima prefecture. Most have settled outside their hometowns and have begun new lives.

Some areas remain no-go zones due to the high radiation.

In coastal Rikuzentakata, which was flattened by a wave as much as 56 feet high and lost seven percent of its population along with its entire downtown, the pain remains strong.

"Infrastructure is recovering, hearts are not. I thought time would take care of things," said Eiki Kumagai, a volunteer fireman who lost 51 colleagues, many killed as they guided others to safety.

"I keep seeing the faces of those who died. … There's so much regret, I can't express it."

Prime Minister Shinzo Abe and Emperor Akihito will offer flowers at a ceremony in Tokyo that will include a moment of silence at the time of the quake, 2:46 p.m., when bells will ring in the city center and residents across the nation bow their heads.

Japan, one of the world's most seismically active areas, will mark the day with prayers, anti-nuclear protests and graveside visits. All the trains on the vast Tokyo underground network will halt to mark the moment the quake struck.

Billions of dollars in government spending have helped stricken communities rise from the ruins, including elevating the earth to protect them from future waves and cleaning radiation-contaminated land, but much remains to be done for thousands still languishing in barracks-like temporary housing. REUTERS

Destroyed vehicles lie near the rubble after the earthquake and tsunami devastated the area on March 16, 2011, in Minamisanriku, Japan. GETTY IMAGES

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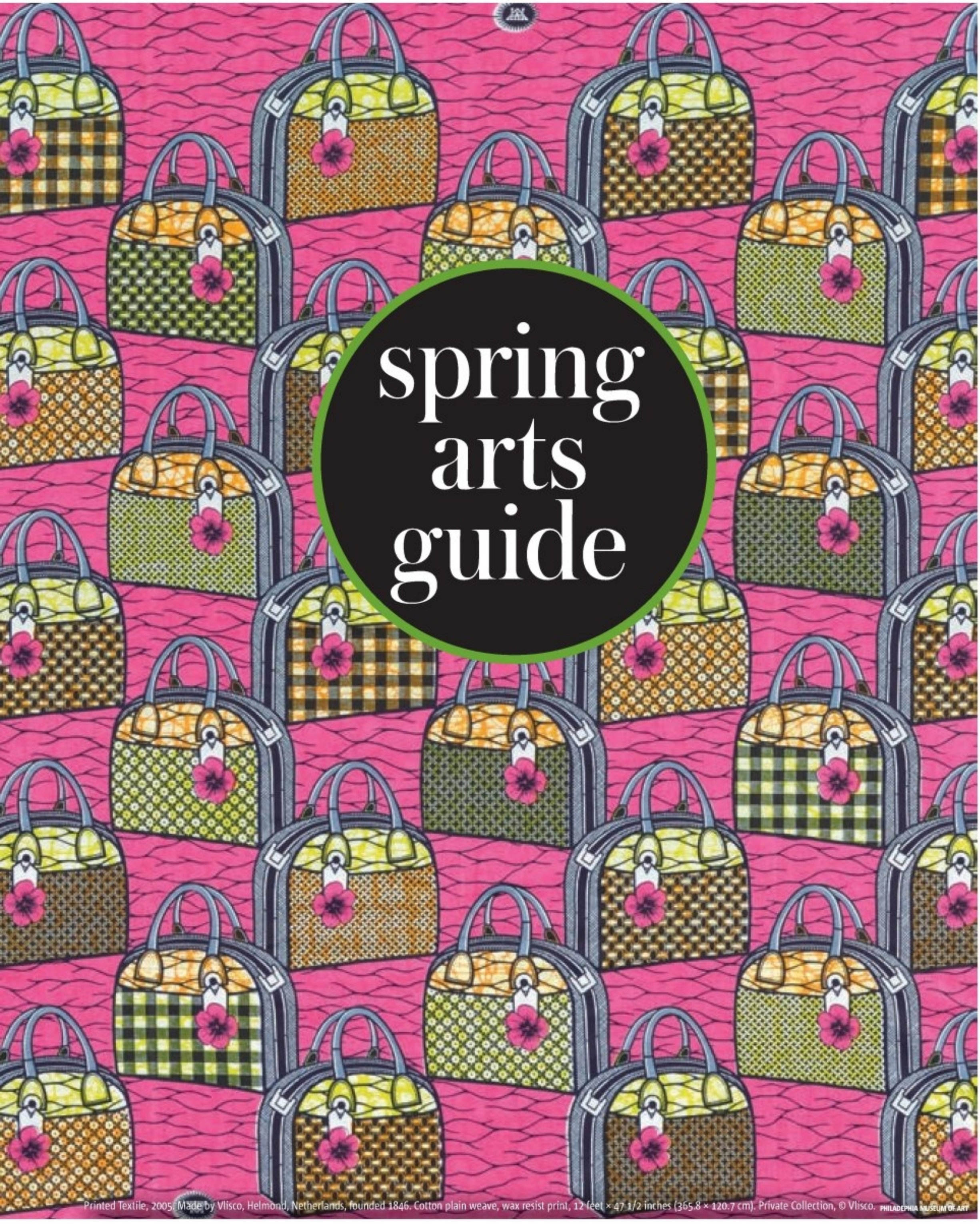
spring arts guide



Printed Textile, 2005. Made by Vlisco, Helmond, Netherlands, founded 1846. Cotton plain weave, wax resist print, 12 feet × 47 1/2 inches (365.8 × 120.7 cm). Private Collection, © Vlisco. PHILADEPHIA MUSEUM OF ART

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The Power of Art Hackathon's Sunday presentation (2 p.m.) is open to the public in the museum's Van Pelt Auditorium (2600 Benjamin Franklin Parkway). Philamuseum.org

The Power of Art Hackathon hopes to make visiting the Art Museum a social experience. ALL PHOTOS B. KRIST FOR VISIT PHILADELPHIA

The art of the app

This weekend, the PMA invites teams of hackers into the galleries. The goal? To make your visit more fun.

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At one point, probably on a class trip, you learned some basic museum ground rules: Be quiet. No touching. No photos. No running. Be more quiet. If you grew up thinking your job as a viewer was to look at the ancient artifacts and priceless masterpieces before shuffling along, well, you could be forgiven.

The Philadelphia Museum of Art, for one, wants to change that. This weekend, they're inviting teams of hackers into the galleries for the Power of Art Hackathon, a competition to develop new apps to engage, educate and entertain visitors.

"The museum is keen on reaching out to new audiences and to show that art can be experienced in different ways," says Bill Weinstein, the museum's director of information and interpretive technologies. "The audience can and should have an active role in how they view and interpret art."

After two days of exploring the museum, finalists will present their app ideas to a panel of judges and a public audience on Sunday afternoon. Although practical concerns such as feasibility and sustainability will be taken into consideration, what the Art Museum is most concerned with is simple: creating a fun, interactive visit.

"Coming to the museum is a social experience," says Weinstein. "We hope that the apps that are suggested help connect people with each other and spark conversations about the art."

One more thing

Why is the city's premier museum holding an open call for help? It's all about giving the visitors what they want. "We recognize that we aren't the only ones that can come up with ideas on how to use apps to enhance visits," says Weinstein. "Opening up the program to the public will open us up to new thinking about how technology and art can work together."

Like that work? The Philadelphia Museum of Art is hoping you can share your thoughts on a new app.

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CRITICS ARE RAVING ABOUT
THIS YEAR'S PIFA LINE-UP!

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"Captivating!" *AllAboutJazz*

Philadelphia International Festival of the Arts 2016

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Interactive
Apr 8–10

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View finder: 4 must-see Philly photography exhibits

From Victorian portraits to instant Polaroids, here's what's catching our eye this spring.

MONICA WEYMOUTH
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In 2016, everyone's a photographer. We photograph every meal and seemingly every cat has an Instagram. If a group of friends get together for happy hour and no one posts a pic, did it even happen? We don't know anymore. What we do know is that these exhibits feature photographs worth looking at — and that's rare in the age of the smartphone.

"Through the Camera Lens: The Photography of Lewis Carroll"

March 25-May 15
The Rosenbach
2008 Delancey Place
215-732-1600
Rosenbach.org
Part of the Rosenbach's 150th anniversary celebration of "Alice in Wonderland," "Through the Lens" explores the photography of Charles Dodgson, more commonly known as Lewis Carroll. Although remembered primarily as an author, Carroll was also quite the shutterbug, and it was through his photography that he met the young girl who would inspire his iconic work. Like all portraits of Victorian children, maybe don't look them directly in the eye.

"Preface"

March 10-April 30
The Philadelphia Photo Arts Center
1400 N. American St. #103
215-232-5678
Philaphotoarts.org
Launched in October, the Philly Block Project is a yearlong collaboration between the Philadelphia Photo Arts Center and conceptual artist Hank Willis Thomas to document the rich past and present of South Kensington while inspiring community connections in the rapidly changing neighborhood. A spring kick-off of sorts, "Preface" will exhibit works by Thomas and contributing photographers Lisa Fairstein, Wyatt Gallery, Hiroyuki Ito, Will Steacy and Lori Waselchuk.

"Picture This: Contemporary Photography and India"

Through April 3
The Philadelphia Museum of Art
2600 Benjamin Franklin Parkway
215-763-8100
Philamuseum.org
Featuring work by Indian artists across the globe, "Picture This" takes a colorful, dynamic look at contemporary life through the lens of four photographers. Each explores their complex relationship to India as well as questions about identity, history and dislocation. (Put this one near the top of your spring arts to-dos — it closes April 3!)

The Philadelphia Art Book Fair

April 1-2
The Annex on Filbert
830 Filbert St.
215-735-6090
Phlartbookfair.com
Looking to majorly upgrade your coffee table offerings? The Philadelphia Art Book Fair will feature rare photography and art books from more than 50 international publishers, institutions and artists.

Gravy Gallery's "Instant Classic" closing reception is March 26, 1-3 p.m.
GRAVY GALLERY

"Instant Classic"

Closing reception March 26, 1-3 p.m.; Gravy Gallery & Studio
910 N. 2nd St.
215-839-9796
Gravy-studio.com
If you own a phone, chances are you can edit a photo — even the Kardashians have figured it out. But this, of course, wasn't always the case. In collaboration with photographer and Polaroid enthusiast Kara Khan, NoLibs-based gallery Gravy presents a celebration of those simpler pre-filter days, when what you snapped was simply what you got. Don't feel bad that the dream-washed work on view is better than what you could make on your iPhone 6S — these people are professionals, and when it comes to Polaroids, they know how to shake it.

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Back on Broad: PIFA 2016

"Article 13" kicks off PIFA with a free performance at Penn's Landing. ALL PHOTOS PIFA

The Philadelphia International Festival of the Arts returns for 16 days of art, culture and community.

MONICA WEYMOUTH
@MetroPhilly
letters@metro.us

When the first Philadelphia International Festival of the Arts (PIFA) was announced back in 2010, it seemed a bit curious that the event would take place every other year — festivals are, after all, usually annual affairs. But after getting a look at the ambitious undertaking that plopped a Ferris wheel in the middle of Broad Street? Well, yes, a year off between productions seemed appropriate.

PIFA is back for Round 3 this April, and the programming is as impressive as ever. Featuring 16 days of performances across the city by local and international artists, it kicks off with a fire show at Penn's Landing and concludes with a street fair that will shut down nine blocks of Broad Street.

This year's concept, "We Are What We Make," explores the fabric of Philadelphia. "We're becoming more and more curious about how things are made and what makes a city. You can see it in the restaurant industry, you see it in architecture and you're seeing it in art," says PIFA artistic director Jay Wahl.

"That said, there's always been that authenticity to the city. This is where the Constitution was written — we made, quite literally, the country here."

From Old City to the Parkway, from family entertainment to cutting-edge performances, there's plenty to see. Here are three can't-miss events to get you started.

"Article 13"

April 8-10, Penn's Landing

A collaboration between France's Compagnie Carabosse and Mexico's Teatro Linea de Sombra, "Article 13" is a free, interactive performance honoring migrants who disappeared while pursuing better lives abroad. Incorporating fire installations, statistics and first-hand accounts, the timely exploration of immigration serves as an opening to PIFA as it makes its American debut. "It's not a political piece — it's a human piece," says Wahl.

"The Kinetic Tree"

April 8-23, The Kimmel Center

Serving as PIFA's centerpiece, "The Kinetic Tree" comes to life every night with free performances at 7 and 10 p.m. Although Mimi Lien's gigantic sculpture is impressive and, in a sense, "grows," no artist could have created something as simple and beautiful as a real tree — and that's an important aspect of the festival's "We Are What We Make" concept. "We as humans can't make a tree, not with any amount of funding, which I think is worth noting," says Wahl.

Street Fair

April 23, Broad Street

It's rare that you can close down nine blocks of Broad Street in Center City without invoking Philadelphia's rage, but PIFA manages to pull it off. Stop by for plenty of carnival-inspired treats, music, street performers and kid-friendly entertainment — not to mention the opportunity to see one of the city's busiest thoroughfares in a whole new light.

"Once you sit down and have lunch in the middle of Broad, you look at it differently every day," says Wahl.

Mimi Lien's "Kinetic Tree" serves as a centerpiece to the festival.

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The Franklin Institute's "Science Behind Pixar" exhibit includes a larger-than-life size model of Buzz Lightyear. THE FRANKLIN INSTITUTE

Take 5: Fun for the whole family

Have budding artists, actors and scientists in tow? Keep them busy at these kid-friendly happenings.

MONICA WEYMOUTH
@MetroPhilly
letters@metro.us

When it comes to family-friendly entertainment, Philly's arts scene has you covered with the perfect mix of hands-on education, gigantic spiders and Buzz Lightyear. Here's what we're excited to bring the little ones to this spring:

The Science Behind Pixar

March 12-Sept. 5, The Franklin Institute, Fi.edu

Featuring more than 40 interactive elements, the Franklin Institute continues to do what it does best with The Science Behind Pixar: trick kids into learning with a top-notch mix of science, technology and fun. Aspiring Spielbergs will get a behind-the-scenes look at the creation of popular Pixar movies, as well as meet characters including Buzz Lightyear, Dory and WALL-E. (You let your kids see "WALL-E"? Really? How's that mid-kindergarten existential crisis going?) Before you leave, let them run off any remaining energy in the infamous Giant Heart and enjoy that quiet car ride home.

"Sesame Street Live: Let's Dance!"

April 14-17, The Liacouras Center, Liacourascenter.com

Elmo, Cookie, Abby and Ernie are throwing a party, and you're invited as "Sesame Street Live!" swings through Philly. For heavily discounted tickets ($12-$14), consider checking out one of the 10:30 a.m. matinee performances.

Tarantulas: Alive

Tarantulas: Alive and Up Close features dozens of live species and plenty of spidey science. OUTHOUSE EXHIBIT SERVICES

and Up Close

Through May 30, The Academy of Natural Sciences, Ansp.org

As an adult, you might be horrified to know that the Academy of Natural Sciences is currently crawling with almost 20 types of tarantulas, as well as a bonus selection of scorpions and assorted spiders. Kids, though? For whatever reason, kids are delighted. In addition to meeting the creepy crawlers, little ones will learn about tarantulas' habitats, their role in human medicine and, with the help of live feedings, their eating habits. Whatever you do, don't leave without getting a photo in a tarantula costume!

"The Stinky Cheese Man and Other Stupid Fairy Tales"

April 6-June 12, The Arden Theatre, Ardentheatre.org

Based on the Caldecott Award-winning book, this stage production for theatergoers ages 5 and up puts a silly, smart spin on the classics with plenty of music and mayhem to keep everyone entertained. If they catch the acting bug, check out the Arden's Drama School, which offers classes for students pre-K through 12th grade taught by professional local artists.

Spring Celebration at The Please Touch Museum

March 19-20, Pleasetouchmuseum.org.

Welcome the season at the Please Touch with a weekend-long celebration featuring storytime, kid-rock band The Plants, kite flying, crafts and, for good naptime measure, an end-of-day dance party.

'What chamber music is all about'

In the mid-1980s, classical music audiences still fit the cartoon stereotype: society types with fat wallets tucked into fancy dress. Anthony Checchia aimed to change that.

Checchia, a graduate of the Curtis Institute of Music and former bassoonist with the Baltimore Symphony and New York City Ballet, founded the Philadelphia Chamber Music Society (PCMS) in 1986. He invited both classical music superstars and up-and-comers, he lowered ticket prices and he brought the music into more intimate venues. His success can be illustrated by the fact that three decades later PCMS regular hosts more than 60 performances a year.

While he's dialed back his role in recent years, Checchia will be the guest of honor for PCMS' 30-year anniversary gala later this month. As artistic director Miles Cohen says, "This whole series is a giant testament to Tony."

The program will feature three artists that have been performing on the series since the beginning — pianist Richard Goode, cellist Peter Wiley and violinist Pamela Frank — along with several younger artists who have become PCMS regulars: pianist Jonathan Biss, vocalist Sarah Shafer and clarinetist Anthony McGill. They'll present pieces by Haydn and Schubert, followed by a performance of Dvorak's Piano Quintet in A Major by the Brentano Quartet, who have been appearing on PCMS bills for nearly 20 years.

"The nice thing is that they've become more than artists on our series; they've become friends," Cohen says of the musicians appearing on the program. "Chamber music is one of those vague terms that can mean a whole lot of different things, but when you put together all these great artists you can really do a lot of mixing and matching and give everybody a taste of what chamber music is all about."

PCMS 30th Anniversary Celebration
March 24, 7:30 p.m.
Perelman Theater,
Kimmel Center
Broad & Spruce streets
$75-$500, 215-569-8080
Pcmsconcerts.org

Clarinetist Anthony McGill is one of the young artists that's become a PCMS regular. PROVIDED

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Mark your calendar

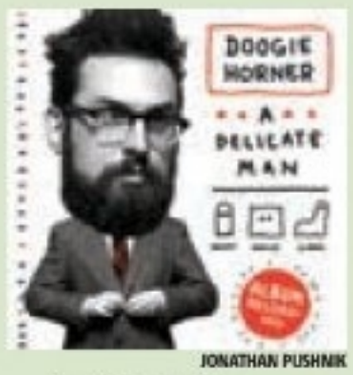
From funny to political to just plain out there, here are three shows you don't want to miss. A.D. AMOROSI

Doogie Horner at Helium

April 1-2, Helium Comedy Club, 2031 Sansom St., 7:30 p.m. and 9:45 p.m., 215-496-9001, $21-$29, Philadelphia.helium-comedy.com,

Doogie Horner has several sides of his artistic personality, each with its own fan base.

He was a humorous graphic designer for Philadelphia's Quirk Books, where he wrote and illustrated the pie-chart tome, "Everything Explained Through Flowcharts: All of Life's Mysteries Unraveled, Including Tips for World Domination." (Horner is also responsible for the kinky cover for Quirk's "Pride and Prejudice and Zombies," the New York Times best-seller.)



JONATHAN PUSHNIK

The Philadelphia funnyman famously applied his skills to his time on NBC's "America's Got Talent" during its fifth season where he became a semi-finalist.

Better still, Horner was forever a creature of the local stand-up comic scene making regular stops at Helium Comedy Club with his nonsensical schtick and nerdy good looks. He moved to Manhattan in 2014, but ran back to Philly as often as possible. Further proof that Horner missed his hometown comes with the release of his new comedy recording debut, "A Delicate Man".

"I recorded my first album at Philly's Helium this past November, rather than New York," he says proudly. "Helium is the first place I ever performed. I started doing comedy there at an open mic nine years ago, so I wanted to record this there."

And what can we expect from the album? "My early comedy was considered pretty strange by some. This album has several jokes that are like my early conceptual one-liners, but also more conversational, personal stories about my real life," he says.

Pig Iron celebrates the big 20 with hush-hush events

May 21, Check Pigiron.org for event information and updates.

Philadelphia's Pig Iron Theatre is the Fringe-iest of the Fringe, the most avant-garde, yet commercially viable theater company this town has to offer.

Before collaborating with indie rockers (and fellow Philadelphia natives) Dr. Dog on 2015's "Swamp is On" musical, Pig Iron crafted daring skate punk versions of Shakespeare's "Twelfth Night (or What You Will)," a silly, spaghetti Western "Welcome to Yuba City," and a mock Mexican quinceañera "Come to My Awesome Fiesta, It's Going to Be Awesome" amongst other dramedies.

"We're proud to have survived past the life of a dog," says Pig Iron co-founder Dito Van Reigersberg. "A Romanian director once told us most ensembles' lifespans resemble a dog's, like 15-or-so years. We're proved a Romanian adage wrong."

Pig Iron opened a clown-based school program at their headquarters on North 2nd Street and introduced the world to Philly's hairiest, most musical drag queen, Martha Graham-Cracker, the femme personae of Pig Iron co-creator Dito Van Reigersberg.

No matter what Pig Iron does, it's always a surprise. That's why they're offering little information about the series of free events celebrating their 20th anniversary. So far, they'll admit

JJ TIZIOU

to an all-day block party with a reading of one of their earliest performance art plays (*Shut Eye*), a clown-y performance from Theatre Slava and a dance party with Red 40 and past Pig alumni. "Our anniversary festivities will be some low-key fun," says Pig Iron co-creator Dan Rothenberg. "There will be Swedes, food trucks and funk." Consider this your save the date.

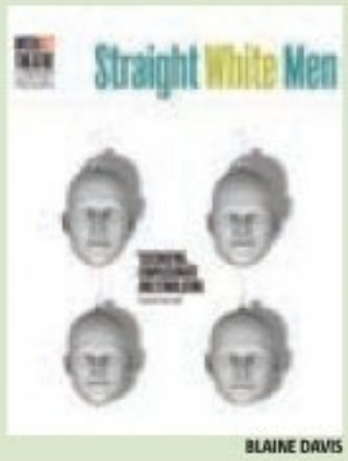
"Straight White Men"

May 27-June 19, Proscenium Theatre at The Drake, 1512 Spruce St., $15-$37, Interacttheatre.org.

Downtown New York City playwright Young Jean Lee makes edgy, uncomfortable work that looks at America through the lens of identity politics and focuses on how wrongly — even hilariously — minorities have been treated.

Amongst the skewered are Asian Americans ("Groundwork for Metaphysics of the Morals") and African Americans ("The Shipment").

With "Straight White Men," the Korean-born Lee stares down Caucasian males and their politics.



BLAINE DAVIS

"The concept's simple — three brothers spend Christmas with their father," says Philadelphia stage director Matt Pfeiffer. "Before the four can deck the halls and celebrate the spirit of the season, they are forced to confront realities of their straight white male privilege due to a series of incidents."

That is perfect fodder for Philly's InterAct Company, as artistic director Seth Rozin craves drama that's topical and controversial. So does "Straight White Men" director Pfeiffer.

"Lee is smart and provocative," states Pfeiffer.

"What I find fascinating about this play is that it doesn't take aim at its subject in any obvious way. The father and his sons aren't generic or one-dimensional characters who serve as straw men, but instead are complicated, flawed and seeking answers about how they fit in an ever-changing world."

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Buzzworthy on Broadway

"Tuck Everlasting" GREG MOONEY

Add these new spring shows to your must-see list.

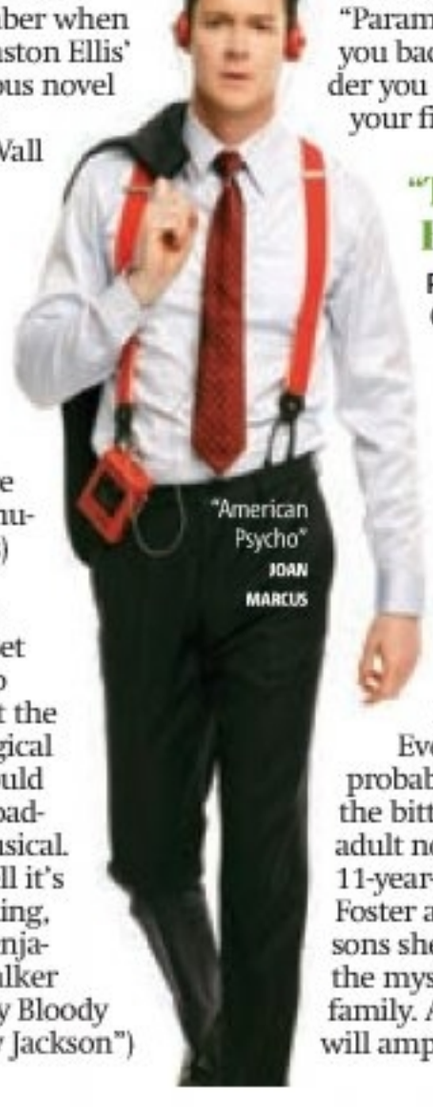
T. MICHELLE MURPHY
@TMichelleMurphy
tmichelle.murphy@metro.us

The new theater season is already off to a spectacular start with the opening of Seth Rudetsky's "Disaster!" (which lampoons '70s disaster movies) and "Eclipsed," starring Lupita N'yongo, which follows "Fun Home" and "Hamilton" as the latest transfer from the Public Theater. And that's before we've even set the clocks ahead, so there's still a lot of hot new shows hitting the Great White Way in the coming months. Here are our five top picks.

"American Psycho"

Previews: March 24
Opens: April 21

Remember when Brett Easton Ellis' gratuitous novel about a 1980s Wall Street serial killer was turned into a gratuitous (but far more darkly humorous) movie back in 2000? Bet you also thought the next logical step would be a Broadway musical. No? Well it's happening, with Benjamin Walker ("Bloody Bloody Andrew Jackson") as titular psycho Patrick Bateman, and a score by Duncan Sheik ("Spring Awakening"). It comes straight from a sold-out run in the West End.



"American Psycho" JOAN MARCUS

"Paramour"

Previews: April 16
Opens: May 25

"Waitress" JEREMY DANIEL

Sure, you might have seen Cirque du Soleil before. But you've never seen it on Broadway. Breaking new ground in circus arts and visceral storytelling, "Paramour" is one of the most anticipated shows of the spring. The story follows a rising actress during the Golden Age of Hollywood who is torn between fame and true love. With inventive multimedia and multisensory elements, "Paramour" will take you back to the wonder you experienced at your first Cirque.

"Tuck Everlasting"

Previews: March 31
Opens: April 26

Unstoppable showman Casey Nicholaw, director of Broadway's "Aladdin," is back this season with the musical adaptation of Natalie Babbitt's "Tuck Everlasting." You probably remember the bittersweet young adult novel about 11-year-old Winnie Foster and the life lessons she learns from the mysterious Tuck family. A new score will amplify the sweeping saga about learning how to live life to its fullest — don't forget to bring tissues.

"Shuffle Along ..."

Previews: March 15
Opens: April 28

Fully titled "Shuffle Along, or the Making of the Sensation of 1921 and All That Followed," this star-packed musical features the beloved songs of its breakout hit inspiration "Shuffle Along," but primarily focuses on how the Eubie Blake-Noble Sissle masterpiece was made. Broadway heavyweights Audra McDonald, Brian Stokes Mitchell and Billy Porter lead the cast in a show that blends black history and theater trivia. You can expect this one to rack up the Tonys in June.

"Waitress"

Previews: March 25
Opens: April 24

In 2007, Keri Russell starred in a cute little movie about a small-town waitress. Nearly 10 years later, that feel-good gem is coming to the stage with Tony Award winner Jessie Mueller ("Beautiful: The Carole King Musical") as the pregnant piemaker who wants to make a break from her abusive husband, now with an original score by indie music darling Sara Bareilles. Directed by the formidable Diane Paulus (of the recent "Pippin" revival), the show received warm reviews when it debuted in Boston last year.

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Meredith Rainey Dance
(In)Visible
APR 1-2

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APR 23 AT 8 PM

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MAY 7 AT 8 PM

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'Beowulf' at Mount Moriah Cemetery

The historic grave site might just be the perfect backdrop for the epic Old English tale. ALL IMAGES DANIEL KONTZ

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The Renegade Co. reinterprets the Old English epic in the historic burial ground.

SHAUN BRADY
@MetroPhilly
letters@metro.us

Whether reducing the epic scale of "Moby Dick" to the size of a rowhome bathtub or relocating the simian apocalypse of "Planet of the Apes" to a public park in South Philly, The Renegade Co. delights in the juxtaposition of classic stories and unexpected locations.

As artistic director Mike Durkin puts it, "The excitement is in exploring the relationship between the environment that we're in and the story that we're telling. It's completely of-the-moment and unique, and something that will hopefully impact you for a period of time."

Now, Renegade is taking one of the most important works of English literature and staging it in the confines of an historic burial ground with the world premiere of "Beowulf/Grendel" at Mount Moriah Cemetery. Directed by Maura Krause, artistic director of playwrights collective Orbiter 3, the show will allow audiences to follow either one of the lead characters — hero or monster — on a walking tour through the landmark cemetery.

"What's really exciting and powerful about Mount Moriah is that it's right at street level," Durkin says. "It's not tucked away, you can see the houses and business around it, and we felt that this was a great way to find the relationship between the art and the everyday."

Finding nontraditional sites also allows Renegade to engage with local communities that might not otherwise be exposed to theater, such as the working-class neighborhood surrounding Mount Moriah. The company also reaches out to local artists to help create an even more immersive experience.

In the case of "Beowulf/Grendel," West Philadelphia's Telegraphic Tree wellness practice will create teas and scents from natural items found in the cemetery itself.

Durkin says that the idea of adapting "Beowulf" has been kicking around The Renegade Co. for several years, but didn't cohere until the idea of placing it in a cemetery arose. Taking shows off the stage and out of doors, he explains, is a way of reconnecting with an ancient form of storytelling — one that is especially relevant to a tale as old as "Beowulf."

"Storytelling started out with everyone around the campfire, sharing stories, passing them down from generation to generation. In a cemetery, stories are all around us. Everywhere you go there's another grave site that comes with its own set of memories."

Beowulf/Grendel

April 13-24, 6:30 p.m.
Mount Moriah Cemetery
62nd Street and
Kingsessing Avenue
$20
Therenegadecompany.org

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Black lives on stage

Nine artists collaborated on a piece inspired by Michelle Alexander's powerful award-winning book, "The New Jim Crow."

SHAUN BRADY
@MetroPhilly
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Souls of Black Folk II: The New Jim Crow

April 28, 7 p.m.
Painted Bride Art Center
230 Vine St.
$10, 215-925-9914
Paintedbride.org

In her book "The New Jim Crow," author Michelle Alexander argues that the mass incarceration of African-American males in the United States has become the modern equivalent of the Civil War-era laws enforcing racial segregation. This spring, the Painted Bride will convene a group of multidisciplinary Philadelphia artists to tackle the book's weighty issues in the show "Souls of Black Folk II: The New Jim Crow."

The piece is a follow-up to last year's "Souls of Black Folk," a similarly wide-ranging performance piece adapted from W.E.B. Du Bois' classic book of essays. But while that show spotlighted a variety of artists each creating their own separate response to the source material, "The New Jim Crow" is a fully collaborative work, created over monthly meetings since last fall by nine artists under the direction of facilitator Cara Blouin.

When she first contemplated how to take on the book, theater artist Amelia Longo says, "I was honestly scared sh—less. I didn't know what I, as a white woman, was going to be able to say or do in relation to this particular story."

Over the months, the group settled on a talk show format, providing a loose framework for a piece that involves theater, dance, spoken word and visual art, as well as opportunities to present both factual material and emotional moments.

"There was always the question of how we would present the facts in a way that isn't boring, just numbers on a screen," says LaNeshe Miller-White, who's both a theater artist involved in the piece, as well as the Bride's marketing manager.

"It's important to get out good information but still engage people emotionally; if we don't grab them on that level they wont really pay attention."

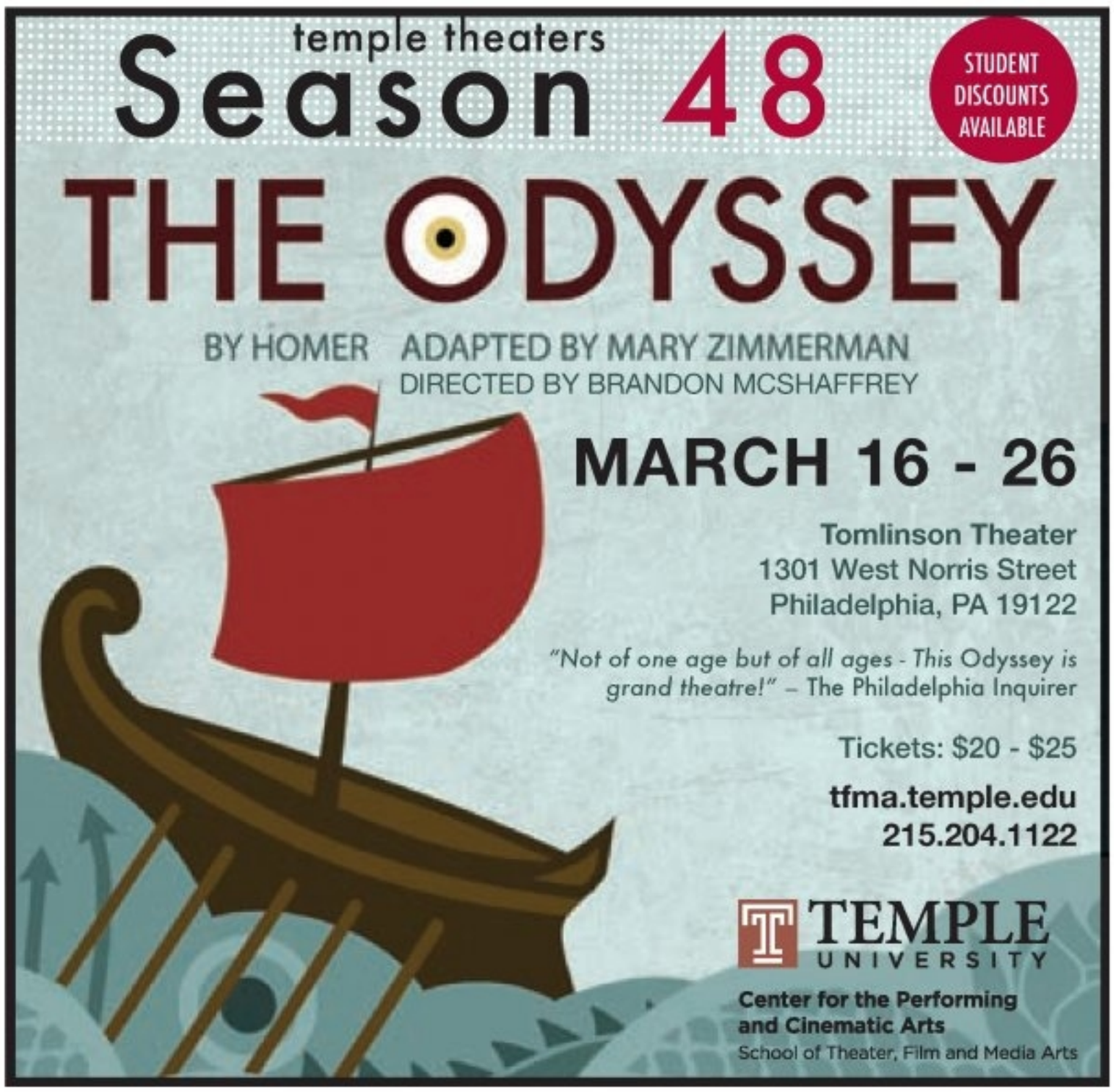
Race has been a prevalent topic in the Bride's current season, as it has in the country as a whole. Miller-White says that these shows "came together at the same time that Black Lives Matter started happening. So because it's at the forefront of artists' minds, it's come to the forefront of our calendar and curatorial vision."

It's an important topic for Longo, too, who says that even the local theater community seems to often be divided along racial lines.

"There seems to be a white theater scene and a black theater scene, so we don't talk about race in a comprehensive way on stage. I think a lot of people avoid the topic out of this warped politeness, and the less we're talking to each other, the less anything can get done."

"[The shows] came together at the same time that Black Lives Matter started happening."
Miller-White

Michelle Alexander's captivating book on the mass incarceration of black Americans inspired this work. TIESHKA SMITH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Listings

MUSIC

Hiromi

April 1
Annenberg Center, 3680 Walnut St., 215-898-3900, Annenbergcenter.org.
The stunning and virtuosic Japanese jazz pianist returns with her long-running trio.

MUGA MIYAHARA

MUSIC

Jazz at Lincoln Center Orchestra

May 15
Kimmel Center, Broad & Spruce Sts. 215-893-1999, Kimmelcenter.org.
Wynton Marsalis leads his acclaimed ensemble in a tribute to Miles Davis in honor of the legendary trumpet master's 90th birthday year.

"The Secret Garden"

May 12-June 19
Arden Theatre Co. 40 N. 2nd St. 215-922-1122 Ardentheatre.org
Philly stagecraft wizard Jorge Cousineau and Arden artistic director Terrence J. Nolen collaborate on the Tony-winning musical adapted from Frances Hodgson Burnett's beloved children's novel.

Imani Winds

April 24
Philadelphia Museum of Art 26th Street & Ben Franklin Pkwy. 215-569-8080, Pcmsconcerts.org
The Grammy-winning African-American wind quintet present a diverse program, including pieces by Russian composer Rimsky-Korsakov, tango pioneer Astor Piazzolla and Latin jazz clarinetist Paquito D'Rivera.

ART

Alyson Shotz

April 21-Aug. 7
Pennsylvania Academy of the Fine Arts 118-128 N. Broad St. 215-972-7600, pafa.org.
PAFA presents an exhibition of Shotz's abstract sculptures, which use concepts from science and math to craft immense structures from non-traditional materials.

Creative Africa

May 14-Sept. 25, Philadelphia Museum of Art, 26th Street & Ben Franklin Pkwy., 215-763-8100, Philamuseum.org.
The Philadelphia Museum of Art presents five exhibitions offering a wide-ranging survey of contemporary art and design from the African continent.

The Poetry of Nature

March 19-June 12, Brandywine River Museum of Art, Route 1 in Chadd's Ford, 610-388-2700, Brandywinemuseum.org
American landscape painting is the focus of this stunning exhibition featuring more than 40 paintings by Hudson River School artists, including Thomas Cole, Asher Durand and Albert Bierstadt.

Action Is Primary

April 6-23
Icebox Project Space 1400 N. American St. Actionisprimary.com
For the past six months, choreographer Meg Foley and three collaborators have been improvising a dance every day at 3:15 in a variety of settings and circumstances. The results will be presented as a gallery installation and live performance series.

THEATER

"Sister Act"

May 17-July 17

Walnut Street Theatre 825 Walnut St. 215-574-3550 Walnutstreettheatre.org
Proof that Broadway is quickly running out of movies to adapt, this Broadway hit based on the Whoopi Goldberg comedy about a murder witness masquerading as a nun, features songs penned by Disney vet Alan Menken.

The Nether

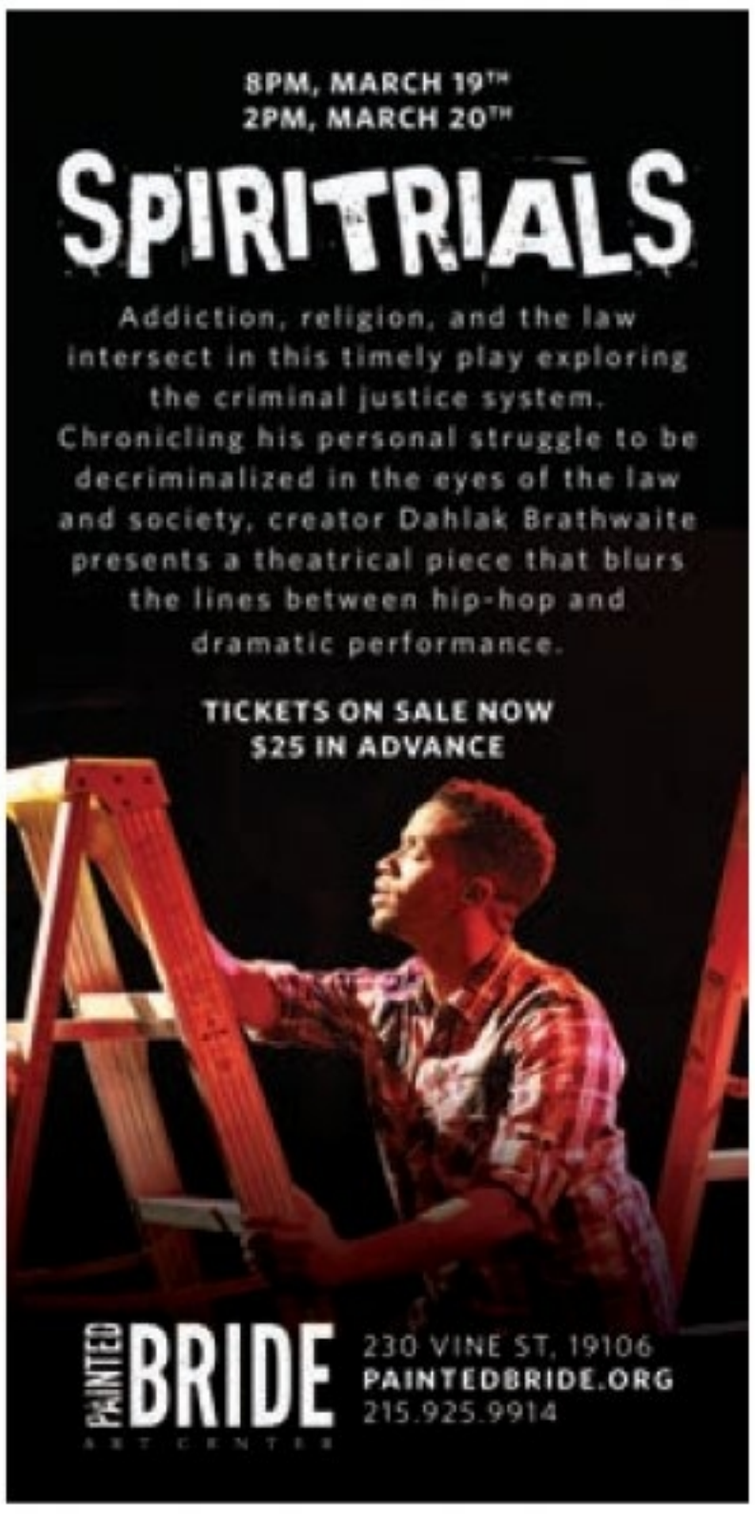
March 25-April 17, InterAct Theatre Company 1512 Spruce St., 215-568-8079, Interacttheatre.org.
InterAct Theatre Company puts on Jennifer Haley's provocative sci-fi thriller about a detective investigating crimes in a virtual universe, in its new home at The Drake.

An Octoroon

March 16-April 10
Wilma Theater 265 S. Broad St. 215-546-7824 Wilmatheater.org.
The Wilma tackles the subject of race in typically inventive and audacious fashion with Branden-Jacobs Jenkins adaptation of Dion Boucicault's 1859 melodrama about a slave owner's love for a woman whose blood is one-eighth black.

Macbeth/Twelfth Night

April 1-May 22
Philadelphia Shakespeare Theatre 2111 Sansom St. 215-496-8001 Phillyshakespeare.org
Philadelphia Shakespeare Theatre celebrates its 20th anniversary — and the 400th of William Shakespeare's death — with a repertory-style production of two of the Bard's masterworks, directed by artistic and executive director Carmen Khan.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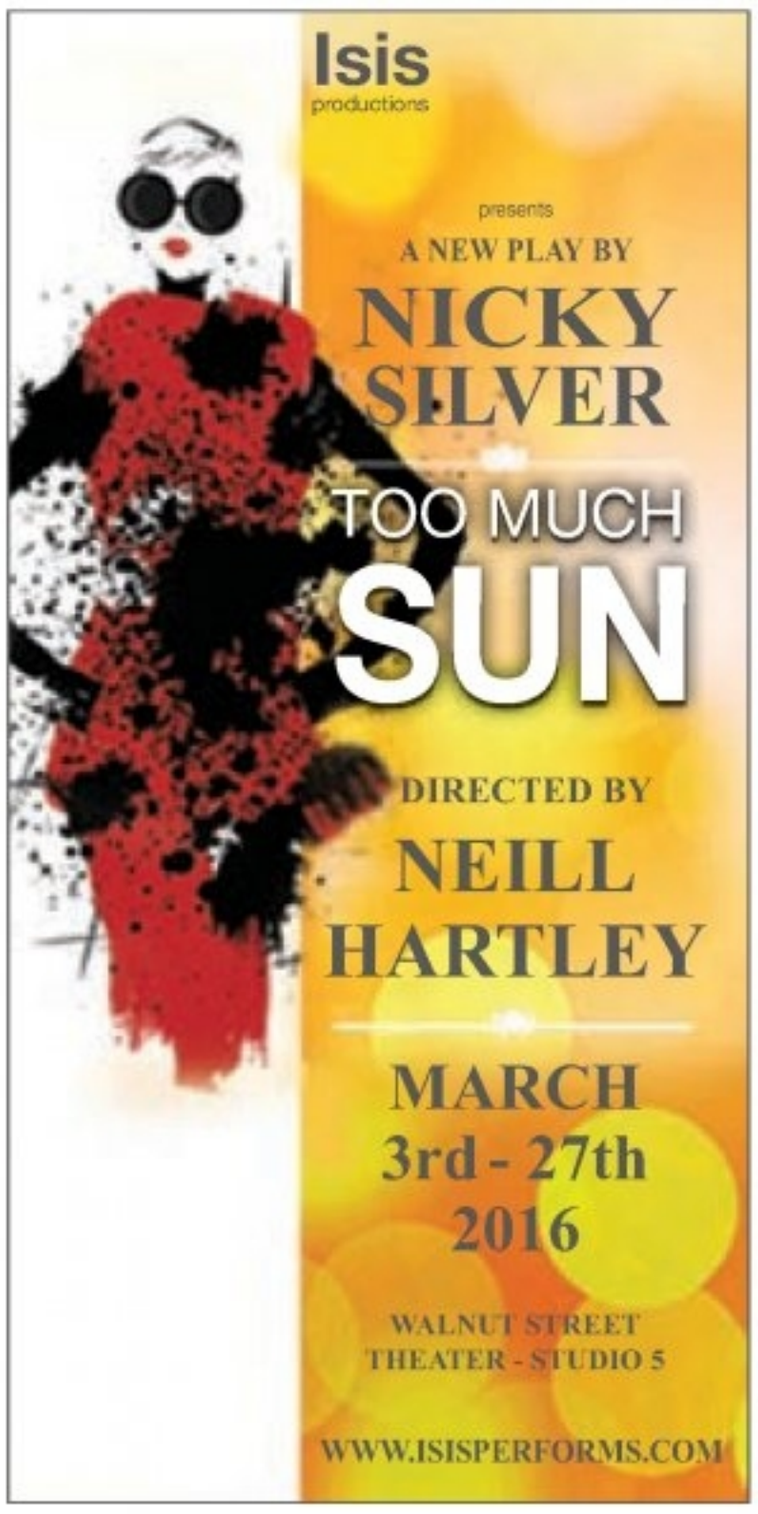

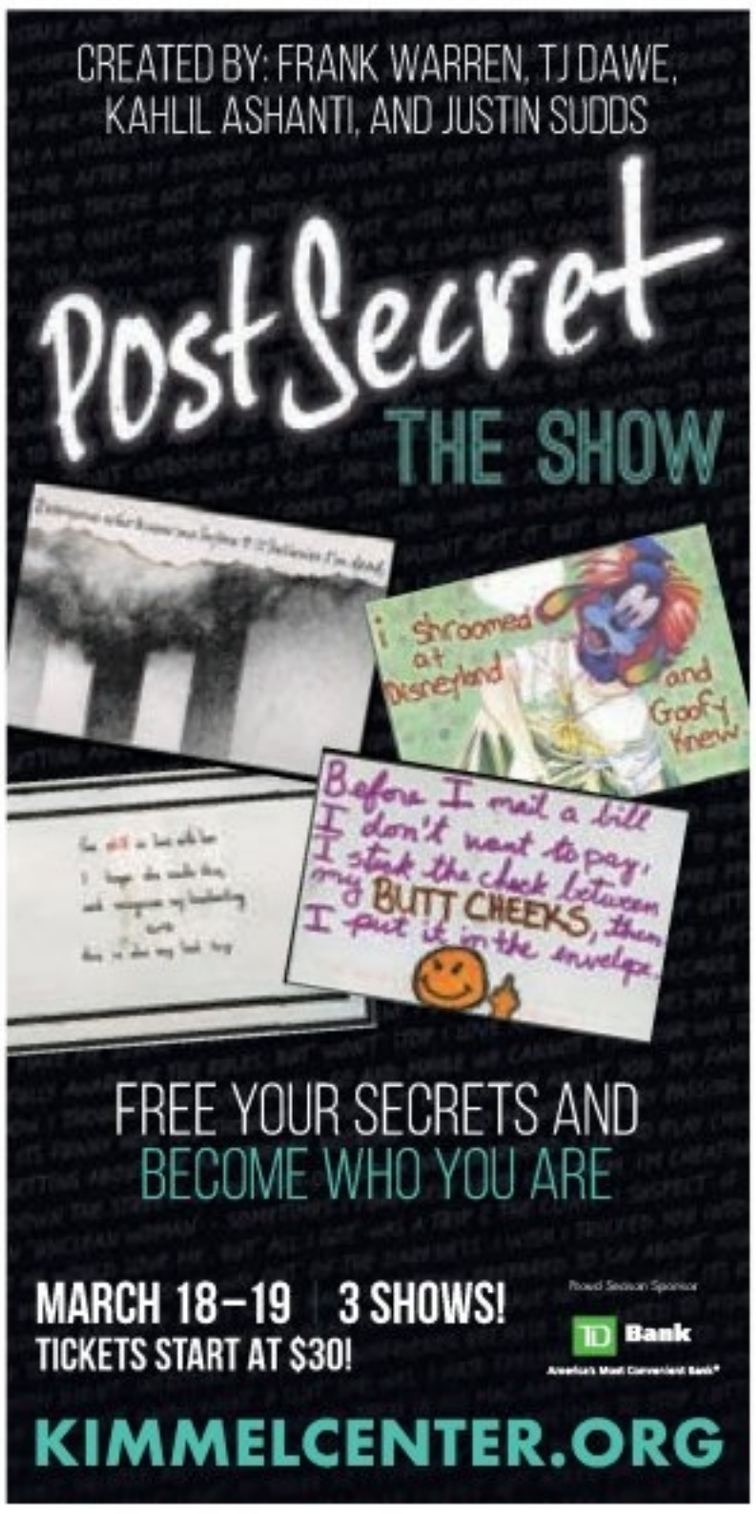
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MUSIC

Pennsylvania Ballet

May 12-15
Academy of Music
240 S. Broad St.
215-893-1999, Paballet.org.
The company presents "A Program of Firsts" featuring George Balanchine's landmark "Serenade" alongside a world premiere by composer-in-residence and BalletX co-founder Matthew Neenan and a North American premiere by Liam Scarlett set to Poulenc's two-piano pieces.

IZIUAEV

FILM

Directors in Focus: Seijun Suzuki

April 1-16,
International House
3701 Chestnut St.
215-387-5125, Ihousephilly.org.
I-House presents a career-spanning retrospective of the ground-breaking Japanese director, who began making stylish noir and thriller films, then exploded the genres completely in his masterpieces, "Branded To Kill" and "Tokyo Drifter."

Cinedelphia Film Festival

April 7-23,
PhilaMOCA,
531 N. 12th St.,
Cinedelphiafilmfestival.com
The festival's fourth incarnation features the usual array of local discoveries and all-around oddities, including an evening with TV host and critic Joe Bob Briggs, a documentary on cult classic "The Room," a Nigerian remake of "Purple Rain" and "Basket Case" director Frank Henenlotter's new doc about a group of artists attempting to steal a Banksy work.

eX-Fest

April 30
International House
3701 Chestnut St.
Exhumedfilms.com
Exhumed Films' other annual festival is its less endurance-testing alternative to the 24-hour Horrorthon, offering twelve hours of films from non-horror cult genres: obscure action, martial arts, sci-fi and exploitation flicks.

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Mary Elizabeth Winstead: Horror is great for strong female roles

Mary Elizabeth Winstead plays a woman who's been rescued/kidnapped by a stranger (John Goodman) who claims there's been an attack of some sort in "10 Cloverfield Lane." PARAMOUNT PICTURES

wknd

THE FUN STARTS HERE

The "10 Cloverfield Lane" star says the new thriller avoids a lot of pesky gender traps.

MATT PRIGGE
@mattprigge
matt.prigge@metro.us

Mary Elizabeth Winstead knows horror. The actress got her start in "Final Destination 3" and "Black Christmas" before segueing into "Death Proof" and "Scott Pilgrim vs. the World." She returns, somewhat, to the genre with "10 Cloverfield Lane," which, yes, is a semi-sequel to 2008's alien invasion hit "Cloverfield." But for most of its length it's a psychological thriller set in a bunker.

GETTY IMAGES

This is a mix of many genres, but it's also partly a horror film. It's interesting that that's a genre that has always embraced female leads.

I would get the question a lot: "Why do you do horror films?" It's like, "Where else do you see kicka—female heroines other than in genre films?" Of course, now we have "Divergent" and those films. But in terms of how long I've been working, if you're going to find a really great lead role where you get to do a lot of things and run through a range of emotions and you're not a big star, horror is kind of the place for you. When I started, they welcomed me with open arms.

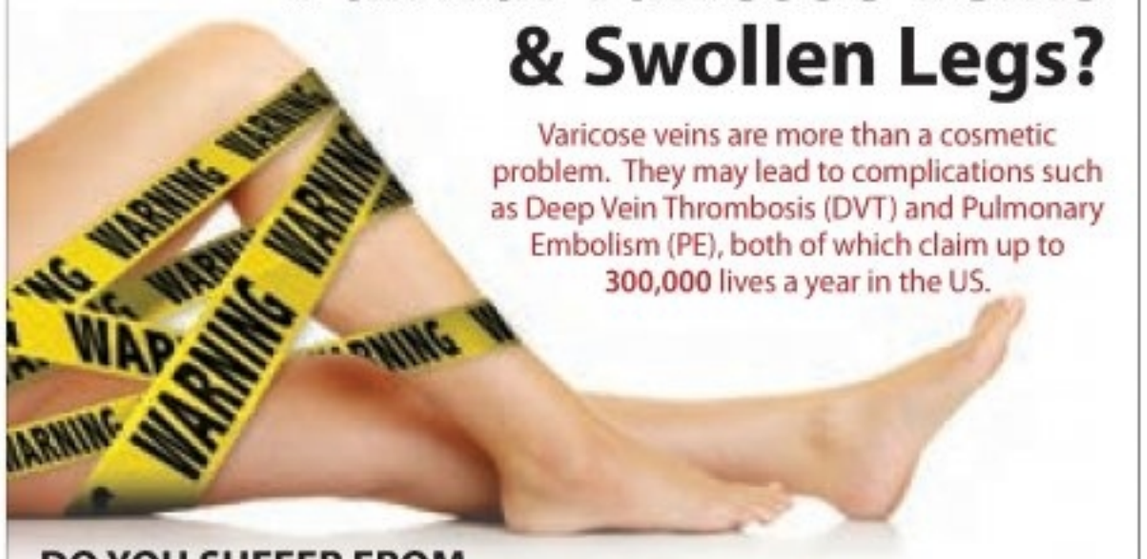
But horror films aren't always exactly feminist. Sometimes female leads are abused or tortured.

When I do those films I've always try to not be exploited in any way, or play characters that go against anything I have within me in terms of my feminist nature. This was a script when I read it, I knew immediately it was something I could take on. There were a couple of things in the ["10 Cloverfield Lane"] script that in the wrong hands could go in a way I wouldn't be comfortable with. But after talking to Dan [Trachtenberg, director], I realized he was someone looking at the story from her perspective. He's not looking at it like she's this girl in peril. He's seeing himself in her as a person. She's an every person. She's not a damsel in distress. She's an anybody in distress. She's behaving in a way any of us would, as opposed to a certain type of woman.

It avoids things like sexualizing her or dwelling on when John Goodman's character, Howard, gets rough with her.

There were a couple of times when I thought, "I hope we don't go too far with Howard and how he treats [her character]." I didn't want to feel like we were being entertained by Michelle being tortured or treated badly. I think this movie really avoids that. It's done in a way that's elevated and doesn't fall into those traps.

Painful Varicose Veins & Swollen Legs?



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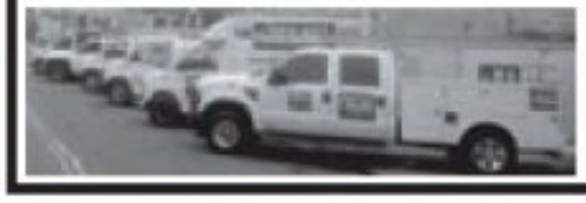

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WHY COMPROMISE?

Alex Karpovsky: Always the good guy

Someone needs to cut Ray on "Girls" a break.

RACHEL RACZKA
@rachelraczka
rachel.raczka@metro.us

Andrew Rannells, left, and Alex Karpovsky on "Girls." CRAIG BLANKENHORN/HBO

Alex Karpovsky's begrudgingly sentimental Ray Ploshansky is the no frills coffee-slinging character on "Girls," who found himself talking the husband-to-be of the girl he loves out of ditching the wedding in this season's premiere. The 40-year-old East Coast native calls us from L.A. just as Season 5 heats up. We chat about when the HBO series goes off-script and whether or not Ray is still in love with Marnie.

Is Ray is the only true romantic of this show?
I think actually think Marnie is a romantic, too. But Ray, he has some idea in his mind and the notion of Marnie fueled that specific idea, but that idea is very narrow with a crumbly foundation.

So is he really in love with Marnie (Allison Williams)? In that first episode, we watch him talk Desi back into getting married.
I think in many ways he sees [her as] an outcast — someone who has been ostracized to some degree and is trying very desperately to rectify her situation. Being an outsider himself, he sees her as having determination and has weird respect. And I think there's a physical component. Marnie is the girl he was never able to get in high school and he's been negotiating his past in many ways. It gives him a source of shallow fulfillment and victory to an extent.

Elijah starts working at Ray's coffee shop and that relationship has become one of our favorites of the season. What's it been like filming with Andrew Rannells?
He's one of my favorite characters on the show and I've been hoping to have more scenes with him. As a performer, I think Andrew is just an incredible improviser and we'll do a little on the show and it's fun and wacky.

Is a large portion of "Girls" improvised?
It's hard to put a number on it and a lot of it is rooted in how well the day is going. If we're making good time, we've earned a little play time and can goof around, but the show is shot in the city so when it's summer and hot, people have short fuses when cars and trucks are slowing us down. We'll like to play around with Lena if we have some extra time though.

What's the plan with Ray this season? He's on Community Board, he's single, he's expanded the coffee shop.
Over the years, Ray's had different forums and outlets to unleash his anger, ideologies and misguided convictions. In Season 4, he's expressing himself through politics, and Season 5, he's getting that part of his personality across as a small business owner.

Ray might be the oldest friend in this friend group — do you think that's shaped him at all?
I think it's put some of his more extreme and unsavory characteristics in a sharper perspective. He's already cynical and judgmental and when he interacts with people that are 10 years younger than him, those things are brought more into focus to a degree and he can become more self-aware. It's mostly a step toward growth.

"Girls" airs on HBO, Sunday at 10 p.m.

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New Order in 2015. NICK WILSON

The next New Order

The '80s New Wave band is back with an album and a tour.

A.D. AMOROSI
@MetroPhilly
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Following Ian Curtis' suicide in 1980, the remaining members of Joy Division — guitarist Bernard Sumner, bassist Peter Hook and drummer Stephen Morris — dusted themselves off, brought in keyboardist Gillian Gilbert and quickly became New Order. Eschewing its doom lyricism but not the distant atmospheres of their former sound, New Order became New Wave pop's chilliest electronic dance band with hits such as "Temptation" and "Blue Monday."

New Order continued this groovy electronic trajectory until Gilbert left in 2002 and the entire band splintered in 2006 — only to reunite in 2011 without Hook. Now, with their first new album in a decade (2015's "Music Complete"), New Order returns to form, sounding fresh, funky and over-the-top. Gilbert spoke before the band's Radio City Music Hall gig.

You were the new face when Ian Curtis committed suicide. He was iconic. Did you feel weighty responsibility then, and how does that carry on to what you do at present?
It was a big dark wave. I have a lot of ups-and-downs about it still. When I joined, the band was in a fragile state. I had never been in a group before so with New Order, it was as if we were all just starting. As they were part of a songwriting team to start, that was solid, but they did listen to me. They were open to my suggestions and I had ample opportunities. Eventually I did more and more, but I was always called an apprentice. Now, I think I've finished my apprenticeship.

When you first left, people didn't realize that you were the electronic heart of the band. What pre-mediated your leave?
During 2001's "Get Ready," we got rocky, concentrated on guitars, really. I had just had a second baby, things got stressful at home. So I left, with everything going on in my life. Coming back has just been a happy coincidence.

Did you ever listen to the album — 2005's "Waiting for the Sirens' Call — that you aren't on?
No, it's not my cup of tea.

Was there a stipulation when you rejoined that New Order would return to electronic music, or was that just where Sumner's head was?
I think he wanted to return to electronic music — he's the singer. He has to like the track. If not, you won't give it your 100 percent. So, it was a conscious decision. It was only supposed to be a few gigs in 2011, but we started doing more shows and finding younger people at festivals really getting into the dance side of New Order. That, in effect, encouraged us to do more dance tracks. Now we sound more like New Order than we used to. We're re-born in a way.

New Order isn't known for being heartfelt, but there are interesting tender moments on "Music Complete" How did they come about?
"Restless" is our emotional adult-listening side, isn't it?

Does it matter much that Peter Hook is gone and have you heard his New Order songs live?
Just some things on YouTube really. He's his best tribute band, really, so good luck to him.

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Mary Elizabeth Winstead perfects the art of the suspicious side-eye in "10 Cloverfield Lane." PARAMOUNT PICTURES

"10 Cloverfield Lane"

Director: Dan Trachtenberg
Stars: Mary Elizabeth Winstead, John Goodman
Rating: PG-13

● ● ● ● ●

There are twists aplenty in the semi-sequel to 2008's found footage alien invasion romp "Cloverfield," but the best is that it's not another "Cloverfield." Confidently told in actual, thoughtfully selected shots and cracker-jack editing, it's just about everything else: a kidnapping saga, a prison break picture, a post-apocalyptic grinder, a chamber dramedy and, most amazing of all, an actor's showcase.

Mary Elizabeth Winstead is one of only three main on-screen characters, playing a woman who wakes up from a nasty car accident in a lovingly decked-out underground bunker. Its owner (John Goodman) claims there's been a mysterious massive attack, but even if he's on the level he's still a powder keg ready to explode — an uneasy nut who can't serve spaghetti without making things uncomfortable.

Winstead's revelatory turn is one of precise containment, trying to hide her mistrust from her savior/captor through frozen body language but communicating her intelligence to us through serious side-eye. The filmmaking follows suit. Confidently directed by first-timer Dan Trachtenberg, it's a finely calibrated shape-shifter that isn't just about getting to the next hairpin turn. It's about staying in the moment, which is usually thick with tension. It doesn't need the word "Cloverfield" to work the hell out of the audience. **MATT PRIGGE**

Sacha Baron Cohen joins professional movie villain Mark Strong ("Sherlock Holmes," "Robin Hood") in a send-up of Bond action movies. SONY

"The Brothers Grimsby"

Director: Louis Leterrier
Stars: Sacha Baron Cohen, Mark Strong
Rating: R

● ● ● ● ●

When Sacha Baron Cohen does a gag in which, let's say, Mark Strong is splattered with elephant semen, is it just a gag about Mark Strong being splattered with elephant semen?

Usually there's more to a Cohen joke than just yuks. The fearless, Cambridge-educated comic has made a career out of pretending to play to the lowest common denominator while working an agenda of sly progressiveness. "The Brothers Grimsby" is the first of his films that often — though definitely not always — seems it's only about going for big, usually gross-out laughs.

"Grimsby" is also the first Cohen that's easy to imagine starring just about anyone else. The idea is a broad one: Take a Bond pastiche and insert an idiot. And so Strong's elegant MI6 bruiser Sebastian Butcher is paired with his long-lost brother, Cohen's Nobby, a Northern England hooligan and welfare-grifter with 11 kids and a couple grandkids, one named Django Unchained.

That we know Cohen is a smart man who can speak eloquently about oppression and bigotry makes it easy to defend "Grimsby," even at its dumbest. The gay jokes — notably Nobby sucking poison from his bro's scrotum — may seem indistinguishable from mere gay panic. But the fact that the body part is actually shown does subtly (if you will) suggest Cohen's still a progressive trying to make the right people squirm. Look hard and the very dumb "Grimsby" is smart, and not just for a movie with a parade of pachyderm peens. **MP**

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Ruth Augusto, Kamila White, Cheryl Patch, Kandace George, Marsha Pasha, Carlton Bolling, Stanetta Parker, Meame Nyarko, UA International Consulting Comp. Inc, Stuart Janoff, Delphine Coleman, Shawnie Walton, Rosalyn Cox Holloway, JEREL SHORT, Kleopatra Mitchell, George Xavier, Lynne Ridder, Lakisha Glasgow, Thelma Corbitt, Alphonso Monroe III

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Cate Blanchett is one of Christian Bale's many lady friends in Terrence Malick's "Knight of Cups." BROAD GREEN PICTURES

"Knight of Cups"

Director: Terrence Malick
Stars: Christian Bale, Natalie Portman
Rating: R

• • • • •

With "Knight of Cups," Terrence Malick has made a two-hour montage coated in nonstop classical music and flowery narration delivered in hushed tones. In other words, it's a Terrence Malick movie. These used to be rare: The director spent 20 years lying low between 1978's "Days of Heaven" and 1998's "The Thin Red Line." Now they're everywhere; he has at least three more en route. And so we may be oversaturated with Malicks that look and feel the same but still are unlike anyone else's.

"Cups" may be the one that causes fair-weather fans to jump ship, in part because it follows a moldy type. Christian Bale is a brooding Hollywood player wrestling with an empty life, douchey friends and scores of girlfriends.

We've seen this guy before — so, so, so many times — but we've never seen him quite like this. Even if his anguishes are old-hat, Malick has a way of making the familiar seem rich and strange, presenting L.A. (and at one point, Vegas) as though seen for the first time. There's not a single shot that stays still, each quick cut flowing into each other to create a sensory overload. The least of Malick's movies, it's still a rapturous wonder worth digging into.

MATT PRIGGE

Nilbio Torres plays an Amazon tribesman who aids German travelers in the Colombian Oscar-nominee "Embrace of the Serpent." OSCILLOSCOPE LABORATORIES

"Embrace of the Serpent"

Director: Ciro Guerra
Stars: Nilbio Torres, Jan Bijvoet
Rating: NR

• • • • •

Spacey and mysterious without ever going full Werner Herzog, Ciro Guerra's Oscar-nominated Colombian travelogue is not your classic movie about the white man exploring the jungle. It wants to make you think when you're not zoning out. There's a constant flow of crisp, black-and-white images of people drifting down rivers, heading into thicket, even a psychedelic blast that rewards viewers in its final stretch.

But it's also an enlightened corrective to any film in which Westerners visit far-off lands in order to conquer them. A quietly angry and sometimes funny dismantling of the imperialist romp, it follows two Germans traveling decades apart — one grouchy (Jean Bijvoet), the other reserved (Brionne Davis) — who head into the Amazon looking for a plant of restorative/trippy powers.

They're both aided by the same tribesman, Karamakate (played by Nilbio Torres and Antonio Bolivar at different ages). He's worried about the white man destroying his way of life, but he's also a real character, filled with contradictions, not just an unknowable Other. Their adventures are alternately surreal and savvy, appealing to the head and the senses. MP

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CLOSING THE BOOK ON DEMARCO MURRAY, ONE OF THE WORST FREE AGENT SIGNINGS IN NFL HISTORY

OPINION

EVAN MACY
@evan_macy

With DeMarco Murray's year in Philadelphia officially over — he was shipped to the Titans as part of an early week trade that netted the Eagles a fourth-round pick swap and salary relief — it's now safe to say it was one of the worst investments in the history of football.

Sure, he was coming off of a prolific season with the Cowboys as the NFL's leading rusher, but his signing with the Eagles for an astronomical five-year, $40 million deal seems like it was very short-sighted.

Chip Kelly made the ultimate decision to sign the big running back, parlayed him with Ryan Mathews and Darren Sproles, and then abused him on the football field. The fault for the failed experiment is not completely on Murray's shoulders, as he was put in a can't-win situation.

Murray eclipsed 20 rushes three times all season and eclipsed the 100-yard mark just once. The combination of the environment in the Philadelphia locker room, Kelly's scheme and decision to rely on the other running backs made Murray exceedingly unhappy.

Murray had 3.6 yards per carry for the Eagles after averaging 4.7 in nearly twice as many carries in 2014 (when he ran for 1,845 yards and 13 touchdowns).

Lets break down the Murray-related moves. LeSean McCoy was traded to the Bills for Kiko Alonso and cap space. Murray was signed for $40 million. Murray was traded away for a fourth-round pick swap and $4 million. Alonso was traded away (along with another terrible free agent signee, Byron Maxwell) for a first-round pick swap.

In all, the Eagles set back their franchise and it was due to their inability (or Kelly's at least) to really plan ahead and make cohesive, team-oriented decisions.

And now, with slightly better draft position and cap space the Eagles would have had anyway, Philly is in need of another franchise running back.

Murray is now in Tennessee with a change of scenery and has a good chance to bounce back. But this mess does raise the inescapable observation: that was a waste of time wasn't it?

"Tennessee was a good fit and that's where he landed," Eagles head coach Doug Pederson said of Murray on Thursday. "I am excited for him." GETTY IMAGES

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E1009 - Speight, Beatrice • E914 - Lawson, Nicholas • E917 - Harmon, Daniel
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1041 - Glover, Frank • 1069 - Humphries, Darius • 2019 - Townes, Whitney
2065 - Walker, Nicole • 2099 - Nocho, Donna • 3045 - Price, Cynthia • 3130 - Bates, Maurice
3135 - Dobbs, Benedetta • 3136 - Babb, Karen • 3141 - Caia, Laura

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C074 - Matarazzi, John • C089 - Mayer, Sean
C117 - Santos, Joel • D011 - Lucas, Ebony
D262 - Murray, Jennifer • D289 - Adams, Kierrah

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C119 - Jernegan, Wayne • C120 - Gant, Charles
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Galina Gonzalez, Matthew Gonzalez, Eric Houston, Angela Isbell, Shadiyah Sullivan, David Gueh, John Thomas Hughes, Nancy Brunetti, John Thomas Hughes, Michelle Gallagher

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Battered, determined Noel continues to push through dreary 76ers season

The Sixers are not only the worst team in basketball, they're also pretty banged up.

ANDY JASNER
@AndyJasner
sports@metro.us

The last week hasn't been easy for Nerlens Noel.

He has endured a number of nagging nicks and bruises while going through another maddening losing streak.

The 76ers' skid reached 13 Wednesday night after their 14-point loss to the Houston Rockets. At 8-56, the Sixers remain the worst team in the NBA.

Noel continues to push through and improve, and this latest game was a perfect example.

Noel started at center, scored 17 points, swept nine rebounds and added four assists, two blocked shots and two steals. He grabbed eight offensive rebounds, which showed how active he was against Dwight Howard.

In a lost season, this was a nice step forward for one of their cornerstone players.

"I thought he was good at times and then I thought he was rusty other times, with either a pass or hands on balls or finishing around the rim," Sixers coach Brett Brown said. "He hasn't played in a little while. I thought that he was really good at times, no doubt, the way he started the game, attacking offensive boards, making steals. His quickness, his athleticism when he decides to go after a steal in getting in a lane is elite."

Brown then glanced at the stat sheet and realized there's a whole new level for his young player to reach.

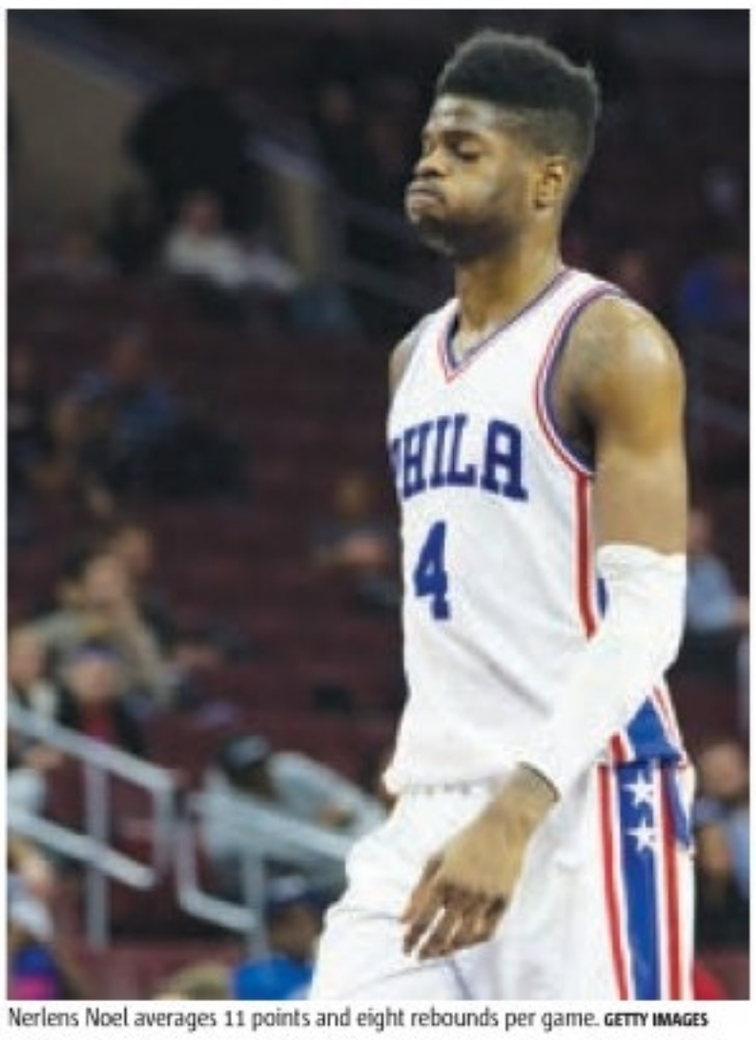
"When you look at his overall numbers — statistically that reads OK," Brown said. "But he would know there were periods in that game where we're going to need a little bit more."

Noel appeared to be a bit winded at times. But he gave the Sixers a lift on yet another night when they didn't have Jahlil Okafor.

"I definitely wanted to stay in through those couple minutes I came out in the fourth," Noel said. "I was really winded and I didn't want to hurt my team by just not having the energy. I think I'll be good by next game with a better wind from the four, five days. I'll be better for it in the coming games."

Noel has improved in all areas since coming into the league and dealing with an ACL injury. The climb hasn't been easy. This season especially has been a daunting challenge in every way imaginable. But he presses onward at all times with an eye on the future.

"Like coach says all the time, 'Put in good days,'" Noel said. "We have to put in good days all the time. It's about big picture here. It's not a short-term thing. We have to stay focused on the future while working in the present. I'm doing that while learning all I can along the way to get better and improve.



Nerlens Noel averages 11 points and eight rebounds per game. GETTY IMAGES

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What he said

Here are some sound bites from a busy day at the NovaCare Complex for the Eagles:

- Doug Pederson on new acquisition Brandon Brooks, who will start at right guard: *"He's all the things you look for in a guard that we need on this offensive line. He's a leader, he has a lot of games under his belt. He will be good for a long time."*
- Pederson on the situation at running back: *"You are going to need a few more bodies at that position. Going forward if you play with two the entire season it might be a little thin."*
- Rodney McLeod on playing safety with Malcolm Jenkins: *"I think we can be the best in the league honestly."*
- Ron Brooks on Jim Schwartz: *"Go look at the Buffalo tape. He pinned his ears back and let his guys go out and play."*
- Chase Daniel on Pederson: *"I know how vibrant he is, how much cares how passionate he is, how much cares about Philadelphia."*

Sam Bradford is the starter, but it won't be a cakewalk this summer. GETTY IMAGES

Pederson: 'Bradford is the No. 1, Daniel is the No. 2'

The Eagles will not have an open competition for starting quarterback.

EVAN MACY
@evan_macy
evan.macy@metro.us

Eagles coach Doug Pederson didn't hesitate to clear things up Thursday in a press conference to discuss Philly's busy week on the free agency, and trade front.

Sam Bradford is the starter.

"Sam Bradford is the No. 1, Chase Daniel is the No. 2, we are still looking for our No. 3," Pederson said (later admitting that Mark Sanchez' future is being "evaluated").

In the face of prevailing rumors Wednesday that Daniel and Bradford would be competing for the starting role, Pederson said that even though Daniel is making a lot of money — $21 million over three years with $12 million guaranteed — he's still a backup.

"Having an opportunity to compete, having an opportunity to be a solid No. 2, we are very fortunate," the coach said. "Just like we had in Kansas City, with Alex Smith and Chase Daniel, what a great tandem we had. Every confidence level we had there if something were to happen to the starter we knew Chase could go in and do the job for us."

Pederson wants to push Bradford and make him prove he deserves to be Philadelphia's starter, even though he is the presumptive player to hold that role. And he thinks that mentality will get the best from the quarterback — who signed a two-year, $36 million deal ($26 million guaranteed) last week.

"It's clearly defined right now," Pederson said. "The one thing we are going to continue to do is improve our roster. Competition — iron sharpens iron — the quarterback position is not exempt from that. You have to create opportunities for your guys to compete against other guys. And then you'll put the best 11 on the field."

Daniel buys in, saying that he believes excellence comes from backups who are gunning for the starters. It's what he did with Drew Brees in New Orleans and Smith in Kansas City, while playing for then-offensive coordinator and close friend Pederson. And even though he understands Bradford is ahead on the depth chart, he still felt drawn to the Eagles organization.

"I did have other offers," Daniel said Thursday. "At the end of the day I felt that this organization along with the leadership provided me the best opportunity to play some football.

"It's the Philadelphia Eagles, man. It's something special."

And while some ambiguity remains among other positional hierarchies, Pederson did not mince words when it came to his signal callers.

"The quarterback is the key to the kingdom," the coach said. "I felt it was in our best interest to be up front and formal with that position."

"Competition breeds excellence. I truly believe that."

Chase Daniel

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LEGAL NOTICES

Sophia Krivy v. Jean Madeline Education Center of Cosmetology, Inc. et al.
Court of Common Pleas, Philadelphia County February Term, 2014 No. 2603

THIS NOTICE ONLY PROVIDES LIMITED INFORMATION ABOUT THIS SETTLEMENT

Your rights may be affected by a proposed class action Settlement of claims against Jean Madeline Education Center of Cosmetology, Inc. d/b/a "The Jean Madeline Aveda Institute" ("JMEC"), Jean Madeline Inc., and Samuel Lehman ("Jean Madeline" or 'Defendants"). The Settlement would resolve a lawsuit in which Plaintiff alleges various claims against the Defendants arising out of the amount paid by customers for services received at one of JMEC's three student salons. Specifically, Plaintiff alleges that Defendants violated the law by overcharging customers who received services by charging more than the reasonable cost of materials used in the service customers received. Plaintiff brought suit on her own behalf and **on behalf of all people who paid a fee for a student-provided cosmetology service at one of JMEC's student salons in Philadelphia, Pennsylvania between February 24, 2008 and February 16, 2016.** Defendants deny the allegations. You received this Notice because the Defendants' records indicate that you received and paid for a service at one of JMEC's three student salons between February 24, 2008 and February 16, 2016.

The Settlement provides for eligible Settlement Class Members to receive their choice of either: 1) a one-time payment of up to $25.00; or 2) ten $5 Services Vouchers valued at a total of $50.00 for use at one of JMEC's student salons to receive future services. Services Vouchers are not redeemable for any cash whatsoever. Further, Services Vouchers may not be used for products or goods and may only be redeemed at JMEC student clinic locations for services. Services Vouchers may not be used at Jean Madeline Inc. Salons including Adolf Biecker Studio Salons. To receive a payment, you must timely complete and submit a Proof of Claim and forward to the administrator by either fax or email no later than **June 6, 2016,** or by mail postmarked no later than **June 6, 2016.** You may obtain complete information about the Settlement (including the Long Form Notice and a Proof of Claim) and deadlines by visiting the Settlement Website at www.JeanMadelineSettlement.com, telephoning 1-844-216-7340 or writing the Jean Madeline Litigation Claims Administrator at 1801 Market Street, Suite 660, Philadelphia, PA 19103.

If you do not wish to be a part of this Settlement, you may exclude yourself. If you do not exclude yourself, you will be bound by the Settlement and all Orders of the court. As a result, you will no longer be able to sue or continue to sue the Defendants about the claims in the Settlement. To request exclusion, you must mail your request in writing, postmarked no later than **April 7, 2016,** to the Jean Madeline Litigation Claims Administrator at 1801 Market Street, Suite 660, Philadelphia, PA 19103. The Court, located at Philadelphia Court of Common Pleas, City Hall, Court Room 630, Philadelphia, PA 19107, will conduct a hearing on whether to approve the Settlement on **April 21, 2016 at 10:00am,** and if so, determine what amount of fees and expenses should be awarded to class counsel and the class representatives. If you wish, you or your own lawyer may ask to appear and speak at the hearing at your own cost. You may object to the Settlement in advance of that hearing by following the procedure set forth in the Long Form Notice. Your objection must be received by **April 7, 2016.**

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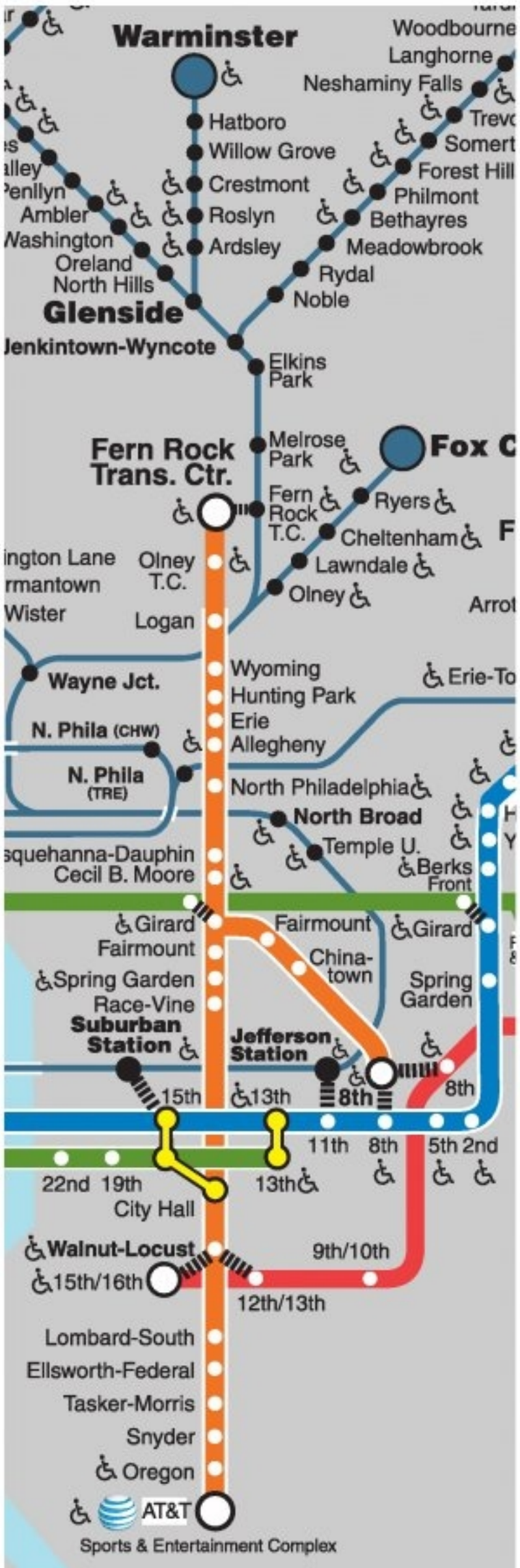

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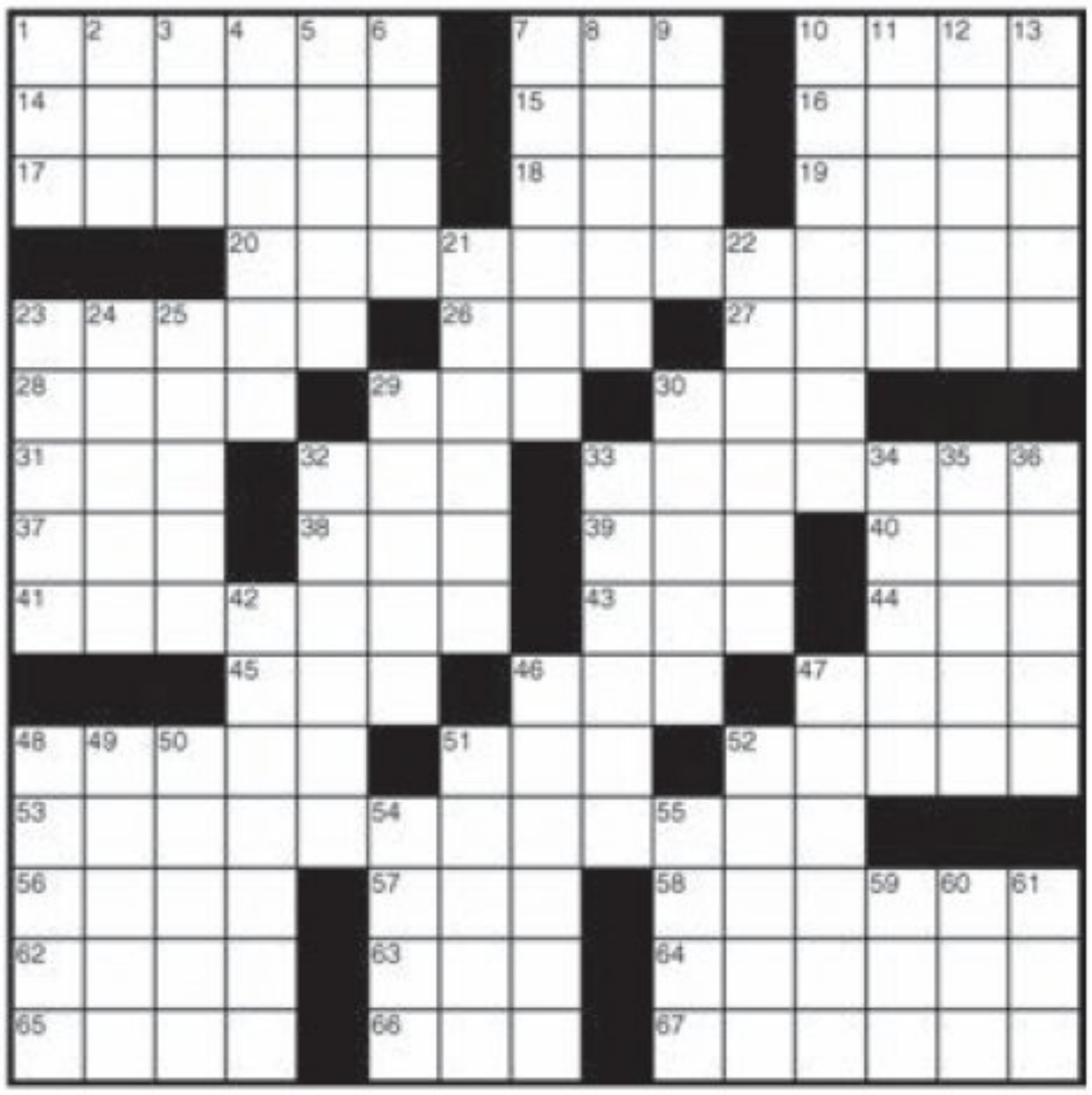

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B	O	N	D	■	E	E	O	C	■	A	V	I	L	A
S	N	I	T	■	S	N	A	P	■	T	E	P	I	D
P	E	S	O	■	T	Y	R	O	■	E	S	S	E	S

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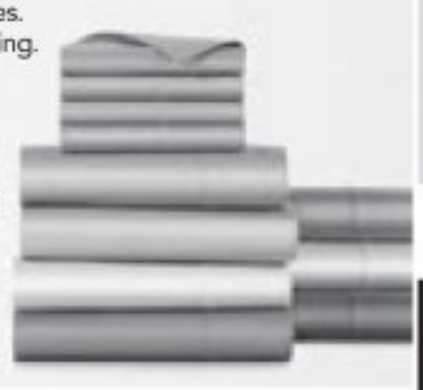

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